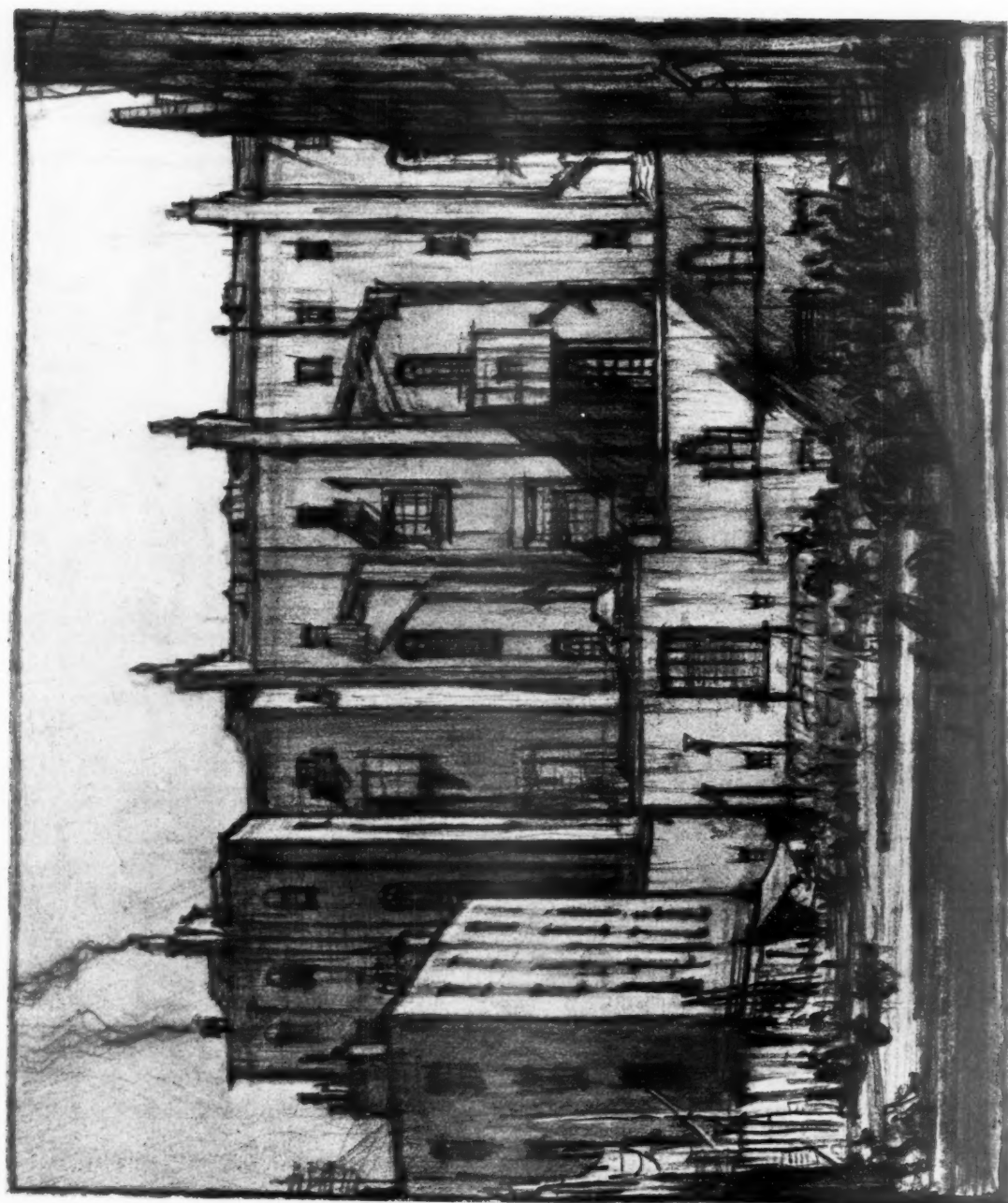


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"LONDON BACKS." FROM A DRAWING BY MUIRHEAD BONE.

# Architecture and Painting.

## I.—THE RETURN OF THE PRODIGAL.

BY WALTER BAYES.

*"Architecture is the parent of all the arts."*

IT is a commonplace to say that the apparently infinite vicissitudes of human experience are but slight variations on a few typical stories, and it is therefore in the natural order of things that the present state of affairs in the family of the arts should conform closely to an ancient model. Once more we have a family—father and sons—living together for a time a common life of dignity and mutual support; once more the adventurous member asks for his portion and departs for a far country, there to devour his substance with, shall we say, picture dealers? an ungrateful crew that sap an artist's vitality and bring him no heirs; once more, reduced to the husks, we find him reminding himself how many mere handicraftsmen in his father's house have bread enough and to spare.

Thus far the resemblance to the Biblical narrative is striking. Our later prodigal, however, thinks it wise to throw out feelers to ascertain what reception he is likely to get if he return to the ancestral roof. He represents that he has seen much since his departure, has picked up a thing or two, and would return with an added personal value easily counterbalancing a certain want of cash, that he hesitates without some guarantee of a similar berth at home to throw up a definite position in the pork-raising business with handsome perquisites in the way of *nourriture*. His brothers, who are several, have got wind of his position, and are by no means anxious for his return, secretly feeling that he has in some ways more vitality than themselves, and dreading the new methods and ideas he may introduce; they therefore compliment him warmly on the cut of his garments and his foreign airs and graces—he has clearly, they say, carved out for himself a career in a larger world, and would never be able to settle down again to their humdrum existence. As for the sirens that have devoured his substance so wastefully, they don't much mind what becomes of him as he is sucked practically dry. The more intelligent of them recognise this, and are concentrating their attention on the task of debauching some of his brothers, and indeed in face of these temptations it may well be that the ill-advised discontent of the latter with the dullness of their existence is not entirely affected. The father, for

his part, has not forgotten that, though his prodigal son in earlier years had worked with him loyally enough, yet for some time previous to his exodus he was a bit of a handful. Still, being on the whole a vigorous old boy, he feels an interest in possible fresh developments, the more so as he finds his other sons a trifle stale and slack, as well as not securely proof against corrupting influences from which the returning wanderer will be for a time at least immune. He therefore hesitates before rejecting his son's overtures.

In the task of facilitating such a *rapprochement* between painting and architecture, conceive of the present writer as a self-appointed ambassador. An authoritative statement of the relations between the two by someone who understands the subject is, by painters at least, urgently required, but the few hints at such guidance as I have happened upon fail (perhaps from want of acquaintance with his exceeding ignorance) to touch on many of the painter's difficulties. Hence the utility of raising, in a quarter where they may be threshed out, the questions we want answered. What hinders a revival of decorative painting in England, and how may those hindrances be removed? What are the functions of the decorative painter, and what, hence, the qualities required of him? Lastly, and not without importance, what subjects are open to his handling? I offer provisional answers, in the serious hope that my display of ignorance may provoke a sifting of wrong opinions from hazily-held right ones, and a speedy testing by experiment of the principles that emerge intact.

In the first place it is to be feared some architects are of opinion that there is no place at all for painting in a fine architectural scheme, that it is a mere adventitious aid, unnecessary and even repugnant to the devotee of "building qualities." The dearth of fine examples of the union of the arts tends to breed the purist, eschewing, first picturesqueness, then colour, then sculpture, till he prides himself on getting his results by pure masonry. As architecture becomes thus severe it appeals necessarily to a smaller and smaller circle of appreciation—and indeed the painter, if received back into the fold, might bring part of the world with him. And there is a further objection to this attitude. It is that there exist men of robust and genial talent who never grow to their full stature if cramped by such a narrow æstheticism (and in the country of Shakespeare it is happily unnecessary to think the less of them for that),

men whose impulse is not to retire in superior fashion out of range of the consciousness of their kind, but rather to pursue; and in such a vigorous forward policy painting is a weapon that may keep the architect in touch with the enemy until his heavier forces can be brought to bear; it is to architects of this type that my appeal is addressed. Another objection that meets us at the outset, and is at least frankly stated, is that of expense. It is, I think, made partly in vain flattery of the painter who makes the inquiry. "You are such a clever fellow that you must be making colossal sums," being the agreeable fiction implied—a fiction the painter can hardly be so inconsiderate as to expose. The expense is considerable if you employ the man who does the most popular Academy pictures, or that even greater genius, the illustrator, who sums up all the world has of feminine elegance and aristocratic charm for the readers of penny novelettes. Yet there are men scarcely inferior to these for the purposes of the architect, who might be induced by sporting interest and natural inclination for the work to do painting at prices hardly greater than must be paid, say, for certain great panels of damask that I have seen used where painting would be at least as suitable. No doubt if painting were found largely to increase the attractiveness of a building it would ultimately come to be paid for, but the innovating architect would, I am convinced, find things made easy for him at first. Now it may be said that if modestly-paid work is meant, decorative painting is already done. It is to a small extent by a breed of painters about on a level with upholsterers, of whom so many yards of frieze are ordered at such and such a width, without their ever having seen a drawing of the room it is to adorn, or the mouldings that are to surround it. They rarely have any draughtsmanship, more rarely any imagination, nor is anything better asked of them. Two days before the delivery of the frieze a message is sent down that it is to be four inches narrower along the whole of its length. These men have some reliability in technical matters that the ordinary painter may find a difficulty in matching at first, but only at first, and I cannot but think the architect, in the small way in which he does use the painter, might exercise a little enterprise in choosing him, and treat him a little more confidently when he has got him. He may himself, however, have no very clear idea of what he wants. The large amount of modelling done for architects is instructive in considering the question of financial feasibility. Much of it is designed on hardly more confidential terms with the architect, and is still subject to that shameful change of dimensions at the last minute; but there is a good deal of it

done, and not all so well (I have done some myself, and know) that it should be impossible to get painting of equal quality, while it is paid for at rates that would be eminently satisfactory to a painter in the least keen on the new movement. Moreover it seems to be done by the ablest men in the profession if they have the time.

If this last statement is exaggerated, it is difficult to exaggerate the opposite case of the poor painter. The three or four occasions during the last dozen years on which a painter of repute has been employed are notorious, and these nearly exhaust the record; yet there are many painters just as capable of success in this field as the few that have been chosen. There is no doubt a very real question on which all possibility of revival must depend; the architect doubts the painter's capacity—perhaps justly, but it is surely a question worth clearing up. If there were any big piece of work in prospect I confess I should like to see a public competition, but in the meantime a thing perhaps more immediately desirable (for small beginnings are often healthier) would be for any architect who has a humble and modestly paid "job" for a painter, and knows no satisfactory painter to execute it, to give such painters as are sufficiently interested in the matter to read *THE ARCHITECTURAL REVIEW* the opportunity of applying for it. Still more immediately feasible, in that it does not even imply the existence of an architect in want of a painter, is an organised attempt to arrive at some consensus of opinion as to the requirements and capacities of decorative painting, an attempt not only to teach the painter the needs of the architect, but also—may we whisper it?—to re-conquer for the architect the forgotten art of utilising the painter.

And here we enter on a task of infinite complexity. Decorative work, we are told, requires very different qualities from picture painting; but ask what these requirements are, and we are deafened by the clang of warring factions, and I am almost ashamed of my temerity in asking a review to expose itself to such a pandemonium. Casting my eyes down the advertisement column that I have ventured to forecast for next year's *ARCHITECTURAL REVIEW*, it seems as though every school known to Crowe and Cavalcaselle had its modern adherents. "Painter, early warm Umbrian, wanted for church." "Pretty Madonnas required for ceilings; must be Byzantine." "Peruginesque painter wants work, very yearning." Stay! what is this: "Modern painter wanted to decorate hotel." If one could but see this modern painter as he exists in the mind of the architect a year hence! for I admit, always provided that he be not the exponent of some branch of *l'Art Nouveau* invented for the benefit of art periodicals, I



should like to see some variety of the modern painter substituted for all the others.

Briefly, it is our business to approach this matter from the broadest possible point of view, and while admitting that our new school of decoration will almost necessarily be based on some older model, to distinguish as clearly as possible, which is not perhaps very clearly, between those qualities that are temporary and historic, and which every generation must be free to develop for itself on pain of being a mere imitator, and those much fewer qualities that are functional, and afford the real criteria when we consider an historic style as groundwork for modern developments. In judging these latter qualities we must beware of the narrow view that condemns one school of decoration for not performing the same functions as another, when perhaps its aim is to do for the building it adorns services of a precisely opposite character.

It were well, I think, to make as little, not as much, as possible of the distinction between pictorial and decorative painting, and to impose on the painter only an irreducible minimum of negative restrictions, while welcoming every available fragment of that much rarer form of criticism which consists in the active suggestion of possibilities and inspiration of projects. "The elimination of needless restrictions," phrase so alarming to the architect, works both ways, for many of the qualities that we find in exhibition pictures, bad as they certainly would be in decoration, are also unmistakably bad as they are. The silhouette frittered away in small and aimless draughtsmanship, the piecemeal and spasmodic modelling, the realistic detail unsynthesised by imagination or constructive sense, these are not merely bad decoration but bad painting—maugre the Royal Academy. On the other hand I have, at the risk of alienating the entire Arts and Crafts Society, to propose a grave modification of the very central principle of their theory of decorative painting, and incidentally to contend that the works of some painters who in their eyes mark the beginning of the decadence, are not only as decorative as their more primitive predecessors, but contain in them the essence of the only suitable decoration for certain purposes.

"The picture painter," says our friend of the Arts and Crafts, "aims at making a hole in the wall" (*e.g.*, Whistler? again, I fear, he is thinking of the popular Exhibition picture). "In decoration this were solecism, for the wall is a structural feature necessary to support the roof; a flat conventional treatment is therefore necessary that shall respect its integrity."

Now, there are walls that are not structural features, but rather "fillings"—necessary for

climatic reasons or to preserve the simplicity of lighting; and painting offers precisely a means whereby the architect may use such masses of wall without clogging his design. The function of painting in lunettes, cartouches, upright arches, and panels generally is, in the majority of cases, not to preserve the wall but to lighten the design by clearing it away, not vulgarly with a hole, but by furnishing the architect with a third element of design which is neither hole nor wall, a coloured space broken up in rhythmic proportion by dancing figures, symbolising in action the same principles of weight and energy and elasticity that he has exploited in his building. Of course the masses into which the space is broken up will have a tendency to be arranged in movements parallel rather than at right-angles to the picture plane, carrying on to some extent the continuity of the wall; for though an architect may desire imaginatively to break through his wall, he rarely wishes to fire rockets through the opening. It has been done in the ceilings occasionally in buildings of a very flourishy or rhetorical character (the very fine Rubens sketch at the National Gallery, "The Apotheosis of William the Silent," is a marvellously successful example); but I cannot dispute that it has always seemed to me an unwise ambition. Yet, while working within these bounds—which, after all, are only in accordance with the instincts of the great composers of purely pictorial work—such painters as Veronese, Tintoret, and Rubens have produced work, not flat nor, in any sense excluding freedom and elasticity, conventional, but in vigorous and even violent relief, which work is nevertheless capable of the most intimate alliance with an architectural scheme. It is in this dynamic class of work that, it seems to me, the most immediate opening is likely to be found, and for commercial reasons as well as from the qualities one thinks of as inherent in the English race, Veronese is a likelier prototype of the modern decorator than, say, Benozzo Gozzoli.

The latter name calls up the picture of an art of very different functions. You might paint a room from end to end with Benozzo Gozzoli, leaving the gap of a door cutting abruptly into it, and the effect would be charming. We are no longer concerned with an art that makes us forget the unstructural walls while vigorously commenting on and completing the structural fabric. We are in a *painted chamber*. The walls remain to a large extent walls, only transfigured with fair colour and beautiful pattern—in the hands of some of Gozzoli's more strenuous kindred haunted by ghosts. There may be dispute as to which of these extremes of mural painting is the more decorative, but clearly it is not Gozzoli's that

is the more architectural. The function of his art approximates to that of tapestry, as that of the other less closely to that of sculptured groups. Paint he never so flatly, his tendency is in some measure to break up the unity of the wall, although he may do so with pattern admirably suited to harmonise with the smaller fittings of the room. The architectural painter, on the other hand, though he destroys the solidity of the wall he actually touches, absolutely intensifies the unity and forcefulness of the structure he respects.

So strong is the tendency of the art of the painted chamber to make the painter the presiding genius, that I hardly see the architect, unless he be a very exceptional one (and it is at present the architect that calls the tune) resigning himself to the erection of buildings for housing pictures, which is virtually the character of the typical Giottoesque chapel. What I do see is a public accustomed to the rather strenuous combination of painting and architecture that I have postulated, turning in time to the painted chamber, with its spiritual quiet, a place of dreams, as naturally as a man tired with healthy exercise seeks repose, though here perhaps I ought to guard against an impression I seem to be creating that this more architectural use of painting is necessarily of a noisy character full of violent action. This is rather an accidental result of my anticipation that the architecture most likely to be offered for such mad experiment would be of festive character, hotels and the like, not destined to defy the centuries, architecture whose removal or adaptation, when it had completed its crowded life of half a century or so, we might regard, in the words of Mr. Ricardo, with a chastened satisfaction. It was natural to think of the spaces in such architecture as filled with "dancing figures." Yet, no doubt, in looking back on the positive achievements of the two extreme types of decoration—which, of course, grade into one another with some subtlety—many of us have the feeling that, as painting, the earlier art was more beautiful, that beside the delicacy and refinement of that mosaic of brilliant yet restrained colour snared in a mesh of supple, firm, contour drawing, the splendid work of the Titans of the Renaissance seems a little rank, a school of violent action and chiaroscuro rather than quietness and colour.

Perhaps; but it is to be remembered that they were hampered by a manner of thinking of chiaroscuro as a thing apart from colour, which they had inherited from their predecessors. The red dress shaded with a darker red, the blue with a darker blue, which served Van Eyck and Carpaccio well enough in their conception of diffused light with modelling reduced to its lowest terms,

was stiff and unelastic when applied to their sculpturesque undertakings, and the manner in which, without breaking their stride, they modified this conception so hugely as almost to sketch out the modern, marks them as men of extraordinary nimbleness of mind. Since then the break of continuity has come that they so dexterously avoided, and there has ensued a stricken field. The old conception of colour has been boldly thrown aside, and painters have set themselves scientifically—too scientifically—to examine the natural laws of light and colour. It is out of the scope of an already unwieldy article to set out in detail the nature of this new outlook, according to which everything absorbs or reflects in diverse proportion different coloured lights, so that the chiaroscuro of your picture is but the resultant of a correctly-worked-out colour problem. It is of more consequence to point out the two principal losses which the painter has suffered by this break with tradition, and which must be made good if he is to become a tolerable decorator or a first-rate painter of any sort.

The first is technical: he has forgotten, in examining the behaviour of abstract green or violet light, the use of his pigments. The man who anticipated the essence of his discoveries paid nature the compliment of a truer imitation by adapting her *manner of using* her pigments to his own very different units instead of endeavouring to copy her positive colour. More important is his adoption of an imitative instead of a creative method of thinking, a fact so generally recognised to-day, and so lamented, that the artist is ready to let slip from his hand as useless the weapon of knowledge that it has taken him some generations to acquire. Painters no longer hope to attain to masterpieces by scientific truth, yet little attempt is made to offer to students anything in the way of an ABC of colour design, to bring home to them *in just what way* colour is an instrument of expression as definite as line.

"Group your darks and lights," says I know not which of those old-fashioned authorities on composition that we have laughed at so long. "Surround your highest light with tones a little less light, support your deepest black by masses of shadow." Here at least you have indicated a method of disposing your masses that will offer suavity and simplicity—also perhaps dulness. What is important to note is that the progression from black to white, now in abrupt drops, now in gentle gradients, will be anarchical and difficult to follow in the hands of a painter who is thinking merely imitatively; but in the hands of a master of expression there will run through it a rhythmic curve; and I do not know whether it is harder to achieve the transition in smooth and even fashion

and yet keep it interesting, or like Tintoret to hold the thread firmly and confidently through a tumultuous and swaggering plunge. I am drawing a seated figure, say of a boy leaning back and drawing a bow. Starting straight from the toe of the projecting foot and passing up the figure is a long line, not visible, but implied by infinitely slight displacements and foreshortenings of calf, or ribs, or pelvis; a movement gathering in force, coiling up through the shoulder to the strong hand. A similar movement runs through the tone intervals of a picture, and is the instrument of the painter's mood. Now it leaps and splashes, now it drops and rebounds, now it droops in languishing diminuendo. Much more interesting are these considerations carried into the domain of colour. We might have, for example, a light ripple of gold and silver dropping into tawny colour, steadying itself and gathering volume to divide into two parallel streams, one zig-zagging from brown to grey, the other through dark olive and purple to drop together into black. As a matter of fact I have qualms about this particular combination working out satisfactorily in practice, but no matter. My point is not that a fine colour scheme is verbally describable, but that colour has a pictorial constructiveness to which the attention of art students might well be directed and to which they may be utterly blind even after acquiring a great deal of knowledge on the subject of the laws of reflection.

Now it is agreed, I think, that while knowledge of the position and relations of ribs and thighs and pelvis would not necessarily imply a power of rendering the motion running through a figure (which may be rendered in spirit by means analogous to but not the same as nature's by a man ignorant of them all), yet such knowledge is extremely useful both in divining and expressing the spirit and intention of a figure. Similarly it is logical to say that the knowledge of the science of colour must (largely handled) not prevent the expression of abstract, which is to say decorative, qualities, but largely aid them, and enable the artist to enforce with his colour the mood and message of his line. Was it not perhaps just the lack of this subtle instrument that prevented the men of the Renaissance from reaping the full result of their wonderful insight? We say their action was too violent for decoration. Was it not rather that their colour moved stiffly, spasmodically; was conceived in fragments, instead of sliding and rippling through the scale with an ease and fluency to match the sweeping, dancing draughtsmanship with which they played up so splendidly to the majestic architecture they caught the spirit of. A knowledge of the laws of reflection, the anatomy of colour, was just what

was needed to complete the emancipation of painting, to make it the fit exponent of the new conception of the universe, of a world where all is fluent, full as ever of character, but character elusive, changing where nothing lasts, but nothing for ever may disappear. And here, had I but the time and the talent, two things always wanting in a painter, I would enlarge with some eloquence on the splendour of the outlook; for we have established that, so far from being unsuitable to decorative work, modern developments in painting offer the one thing needful for it to culminate in hitherto unconceivable variety and perfection, and I feel that this is as it were the *piano nobile* of the magnificent aerial fabric that I offer for demolition by a profession notoriously impatient of paper architecture.

So far I have laid myself out to persuade the architects of their advantage in a revival of painting. This has perhaps been overdone, and a word of justification may be needed to show the painter that indeed in such a revival of decorative work lies his only hope. It is easier for a camel to go through the eye of a needle than for a rich man to learn to paint; it is therefore from among the poorer members of the profession that the genius of the future is to emerge. Now, in the time when great painters were made they gained a living during the period of their novitiate by modest work; the work, in fact, of delineating the form of anything or anybody of which a record was required. The work was necessary, for it was the only way of getting such records. Photography has changed all that, and there is no longer anything for the painter to do unless he be a genius, though it is amazing what ridiculous imitations will pass muster. Now nothing is less likely to produce a big man than the premature attempt to seem one, and the whole race of painters, one might almost say, has been perverted by the impossibility of making a living by unpretentious work. The best we can produce is a series of neat well-rounded little talents that make a good early show, and are sometimes genuine as far as they go, but their very completeness and their rejection of all material not immediately utilisable in composing the trim little figure they offer to the world, evidently unfit them for larger development. To grow would be to begin again, and to begin again would be to cease to attract. From this lamentable state the business of decorating might save us, for the camera is never likely to be much of a house painter. There is another consideration more fanciful, perhaps, but naturally enough suggested by a certain self-consciousness we find in modern pictures. The most a man can do is seldom his best. We lament the absence of serious sustained work among our



painters; but does not the reason of their failure in any long run arise from their never being exercised in a still longer run? Set a man to draw a hand, and he may do it passably well in a stodgy fashion. Get him to do the arm from the shoulder, and he will throw in, *en passant*, a hand which has some of the unconscious look of life; he will never do a figure that is alive till he does it easily, thinking of the group of which it is part; and similarly you will never get a picture finely painted till the artist is absorbed on a larger problem. It is from dim recognition of this fact that it has come to be a reproach to a picture to say that it is "ambitious." The reproach to painters ought really to be that we are not more ambitious, so as to be able to do these "ambitious pictures" with one hand.

It remains to consider for a moment the question of subject, and here it may be stated that throughout these remarks it has been the decoration of secular buildings that has been mainly considered. The incursions of modern painters into religious subjects have not been of a nature to inspire hope, and the qualities of sentimental flabbiness that seem most appreciated in this branch of painting do not produce fine decoration. For this very large bias I must offer the excuse that I discuss the points which I have considered sufficiently to form definite opinions on them, and if probabilities would seem to point to work of a more or less ephemeral and, as it is usually considered, frivolous character, being the sort most likely to be offered to capable painters, I do not think that need altogether depress us. Sorrow is regarded by us as a profound emotion, because it naturally springs from the most fundamental facts we have knowledge of, gaiety we call frivolous because its roots are out of sight altogether. Nor to a man of some heat of imagination is fifty years' existence in the public eye less worth having than five hundred in a picture gallery of old masters where students come to pick up technical wrinkles and an occasional scholar to write a monograph about you. I have therefore thought more perhaps about the sort of work suitable for places of public entertainment than about the possibilities of the Palace of Westminster, in which there had not, indeed, until the other day ever seemed much prospect of seeing painting attempted.

The question of the subjects that are suitable to decorative work is largely influenced by the position of the work. A telling treatment of silhouette easily read at a distance is one of the real necessities of decorative painting, but it is evidently necessary in much higher degree in large paintings placed at a height than in panels of moderate size to be seen at close quarters. Now for the latter, modern life selected and arranged, as Mr. Ruskin

would say, seems to me to offer an inexhaustible store of subjects. I remember a friend describing to me a scene on the seashore where a family came to view the site of a house they were about to build. The architect was with them, and in low evening sun spread the plans out on the grass and explained matters with his walking-stick. Nothing could have offered a more delightful historical picture in the manner of Van Eyck or one more suitable for the decoration of the house in question. Similarly, I should like very well to see the public libraries of attractive suburbs painted with panoramas of their still rural charms, with typical groups that would in time have an historic value. I think these might well be done without causing any gossip about "the appalling ugliness of modern life"; the Botticelli frescoes at the Louvre represent after all but garden parties of the period, and show just the same preference you would find to-day for a preponderance of ladies in the picture. But in work of this affectionate character the men are not really a difficulty, only they must be treated in the spirit of humorous hero-worship for which it would be absurd to make your hero better tailored than he really is, because you are sure from the beginning of the dominating power and beauty of the head. I would like to dwell on this attractive subject, but I do not honestly foresee much development except at the artist's expense. Such work cannot in its nature be done very cheaply or very fast, and this generation is in a hurry.

In work of a larger character and intended to be seen at distance, subjects taken from modern life are no longer quite so eligible, particularly when they have as decorative function to complete an architectural conception of some rhetorical swagger and gaiety, such as in all probability decorative painting would first be called in to assist. You have but to walk in the street to realise that it is not merely a question of clothes. The typical civilised grouping of people in units decorously aloof standing on the same level, the careful avoidance everywhere of a large attitude, a telling silhouette, a character that has grown at all away from the central type indicated by good form—all this is wildly impracticable for my dynamic painter. What, then, are the subjects he has open to him? There is the nude, of course, and the use of drapery and nothing more, to use Sir Joshua's phrase, and in the handling of these he may indeed animate his walls and exploit the primal forces of "weight and energy and elasticity," to quote myself, that are the architect's own subject-matter; but he will not, to quote the same author, be realising his full possibilities in "pursuing and coming to close quarters with the enemy." The challenge of dramatic conflict is what the public

cannot remain deaf to; and this conflict, of which, in the small near painting with its close finish, the individual head may be the battle-ground (for all of us carry Don Quixote and Sancho united in our persons)—this conflict he must express with contrasting types. Rodin has shown that the nude may be handled with a power and variety highly expressive of character, and I would not idly put limits on the future; but in the immediate present I fancy that figures playing character parts must be clothed, yet clothed not in such manner as to disguise their character but to display it.

In a word, I propose that the frivolous decorator of frivolous buildings should become a missionary. A good stock subject for such work would be the masquerade. If the stupid customer inquired the subject of a painting he would be told it represented a masked ball at Monte Carlo, which would satisfy him, being a good, stale, illustrated-paper sort of subject. But the painter would be careful that it should represent nothing of the kind. The world should be his dancing-floor and all life his masquerade. Architecture is up to a certain point a true picture of the forces of nature, and it would be for the painter to picture those forces carried to their logical conclusions, to represent matter confessing as frankly the qualities of the soul as a fine building confesses the forces that hold it in equilibrium—how much finer a world than this narrow conception of ours, where matter is subdued into a decorum bred of deadly fear lest we may betray some inner vitality. Thus he might in fantastic comedy complete the expression of the Renaissance idea of change as the law of life, as opposed to mediæval rigidity. Against a background of the great restless sea of humanity—in the mass surging and formless—should emerge the great constant types of human passion and folly and beauty, the elements of the human soul embodied as they exist only in our imaginations, for in the flesh they alternate with and neutralise one another; and as the pulse of the world moves slower and slower it becomes more and more rare for any one of them to throb for a moment into definite life. Their attitudes and gestures should not be as ours, but unrestrainedly expressive, accusing them for what they are at any distance, yet withal they should move together with a truth of rhythm that should proclaim them essentially one for all their apparent difference. The last important attempt at such creation produced personages of the Italian comedy, with their costumes, modern yet allegorical; and as it is always better to utilise existing conventions than to tax the public patience by the imposition of fresh ones, I should incline to

the adoption of these with power to add to their number. Already their company has in public esteem been strengthened for low comedy purposes by the policeman, and the popular sense is sound in recognising a symbol of enduring value that must live in popular imagination though the institution itself should pass away. The tramp, ragged and terrible, is essentially the same in all ages. "Vaurien," I think, should be his cognomen, and if painters set themselves to the creation of types of the salient and carrying quality required for such purposes, literature would be quick to invent names and histories for them. (Similar co-operation would be wanted from historians to enable us to handle history in something of the same large symbolic character.) To the discerning eye perhaps every age has furnished suitable figures for the procession—figures whose costume and gesture has come to be a symbol for a state of soul. The eighteenth-century marquise occurs to one at once, or the more recent but already historical character of M. Prudhomme; perhaps also Mr. Sullivan's British working man might be worth consideration; while the skeleton, as representative not exactly of death but the fear of death, still keeps his place in the ballet.

All this, of course, is but rough suggestion. The point is that the artist should bring himself into close touch with life, be encouraged to express himself in live allegory if he can, and to spare us those two half-draped females, one holding a ledger and one a mallet—"Commerce joining hands with Industry"—to give us live history if he can, and use his costumes as symbols for character, not as a mark for dates. If he is to do any of these things two conditions are wanting: first, the opportunity of learning his business and earning a modest living; second, and quite as important, intellectual fellowship instead of flattery.

[We shall give space in future numbers to further expression of opinion by architects and painters on this subject, and also to the illustration of some work by good painters recently carried out. In a former number (March 1902) we reproduced the ablest recent attempt in this country to revive a mural painting in which vigorous modelling and chiaroscuro are employed—the paintings by Charles Furse for the Town Hall at Liverpool. We have to lament the early death of their author, which will leave them without successors from his own hand. We may refer our readers to the notice accompanying these reproductions, for some words of Mr. Furse's, to set beside the argument of our present contributor.—ED., A.R.]



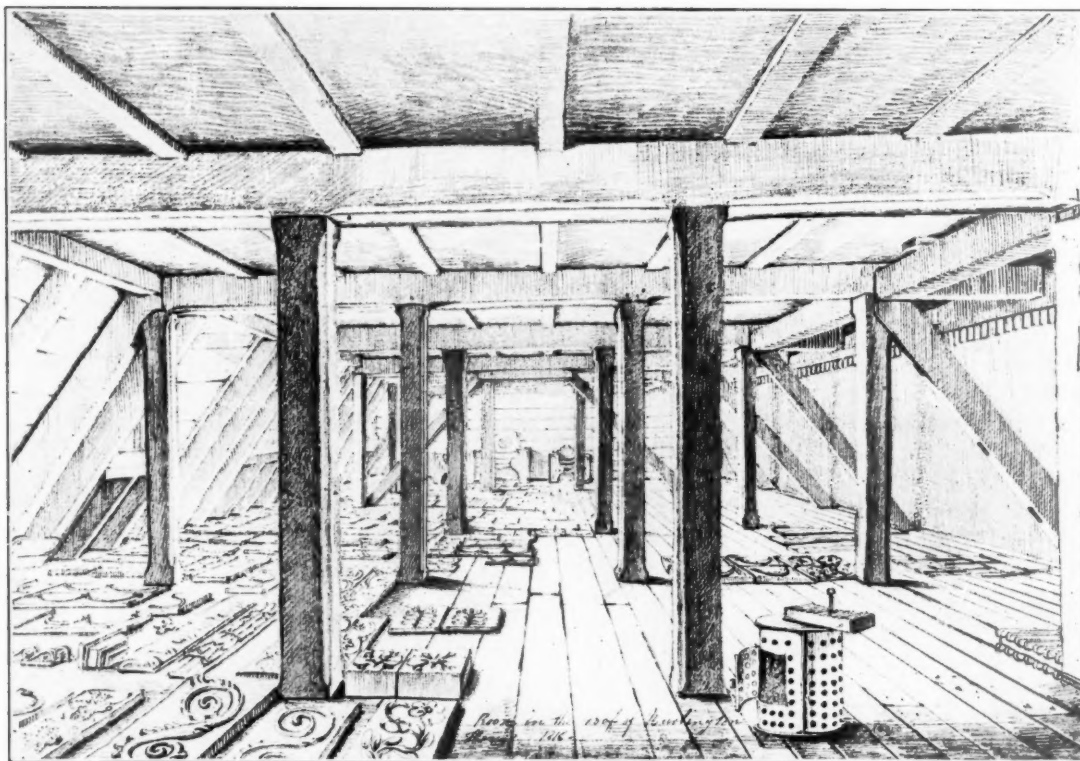


FIG. 16.—VIEW IN THE ATTIC ROOF OVER THE NORTH SIDE OF BURLINGTON HOUSE, LOOKING EAST.  
FROM A PENCIL DRAWING IN THE GARDNER COLLECTION (AUTHOR UNKNOWN), DATED 1816.

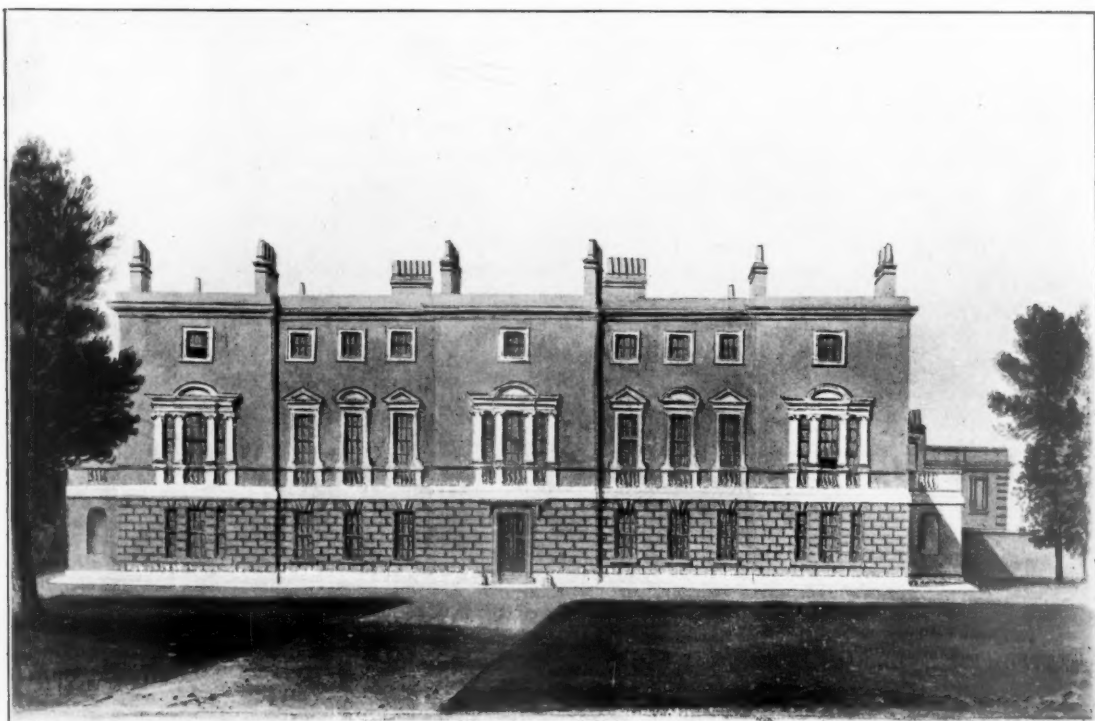


FIG. 17.—THE NORTH FRONT OF BURLINGTON HOUSE AFTER THE ALTERATIONS BY LORD GEORGE CAVENDISH.  
FROM A WATER-COLOUR DRAWING BY J. BUCKLER (1828) IN THE CRACE COLLECTION, BRITISH MUSEUM.

## Burlington House, Piccadilly.—II.

WE may assume that the alterations and decorations were completed about 1720-22, and that no further changes were made during the lifetime of Lord Burlington. On his death, 1753, the property passed to the Cavendish family through the marriage, in 1748, of the Marquis of Hartington to Charlotte the youngest daughter of Lord Burlington. He succeeded to the dukedom in 1755, being the fourth Duke of Devonshire, and

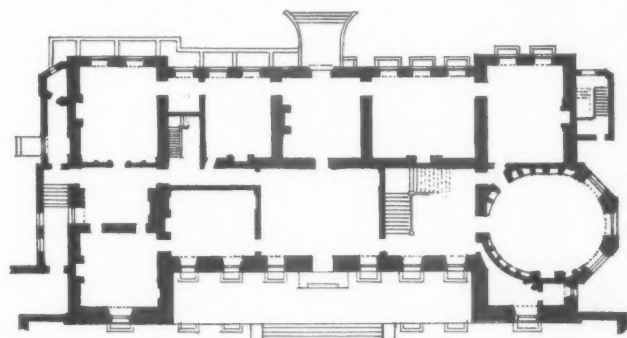


FIG. 15.—BURLINGTON HOUSE, AS MEASURED BY S. WARE (1812), FROM A PLAN IN THE CRACE COLLECTION, BRITISH MUSEUM.

died in 1764. He was succeeded by William Cavendish, the fifth Duke, who married in 1774 the beautiful duchess, and it was during his lifetime, and probably about 1780, that the next alterations were made. As, however, they were all swept away in 1816, they might have been passed over except for the fact that they are shown in Horwood's plan, 1790 (Fig. 14). As they are indicated there only in outline, they would be unintelligible were it not for the fact that in 1812 Samuel Ware, the architect who built the Burlington Arcade, was apparently called in to measure the plan of Burlington House as it then existed, and his plan forms part of the Crace collection in the British Museum (Fig. 15). From this plan we gather that some time about the date given above, in the east wing and at the south end a library of elliptical form was arranged on the ground floor,<sup>19</sup> the earlier portion of which was built out and formed a large bow window with three lights. As this bow window was erected on the site of what had formerly been a staircase (see Fig. 21, Basement plan) leading to the basement, a small wing containing a new staircase was built further north. It is difficult to

<sup>19</sup> In the Gardner collection of drawings of Old London are a series of sketches on note-paper supposed to have been made by John Carter, an architect (1747-1817), suggesting a design for the continuation of the bow window on the upper floor. As the designs would have necessitated the destruction of the ceiling of the state ballroom, they were fortunately never carried out. John Carter, however, may have been the architect who carried out this library, and as he did not commence his architectural

understand why, when this block was built, the staircase was not carried up to the first floor, especially as at some time between 1717 and 1780 a staircase leading up from the basement on north side had been suppressed. This was eventually done, as it is shown on the plan of 1821 in Britton and Pugin. Both these additions, as also some on the west side, are shown on Horwood's plan, but as neither is shown on the plan published by Britton and Pugin in 1821 they must have been removed in 1816 and the original plan reinstated, when further important changes were made.

It may be interesting to note here that the Elgin marbles, which for a time were deposited in Elgin House,<sup>20</sup> now Cambridge House, in Piccadilly, were afterwards removed to Burlington House, and preserved in a half-timber brick-nogged shed in the west court, the sculpture inside the shed and the other marbles outside exposed to the weather—drawings of the latter are shown in the Gardner collection. One shudders to think what might have happened if this wretched shed had ever caught fire, as there was

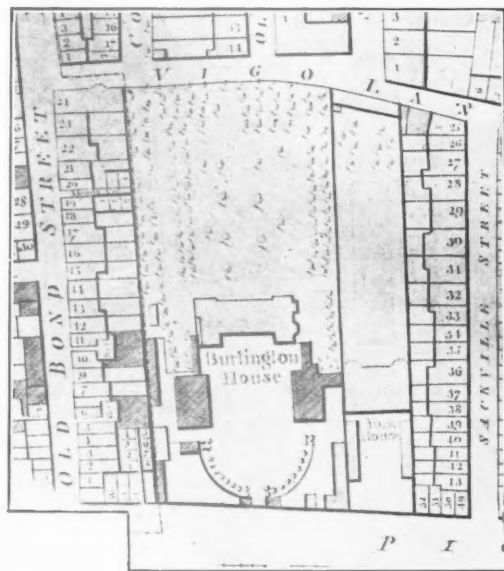
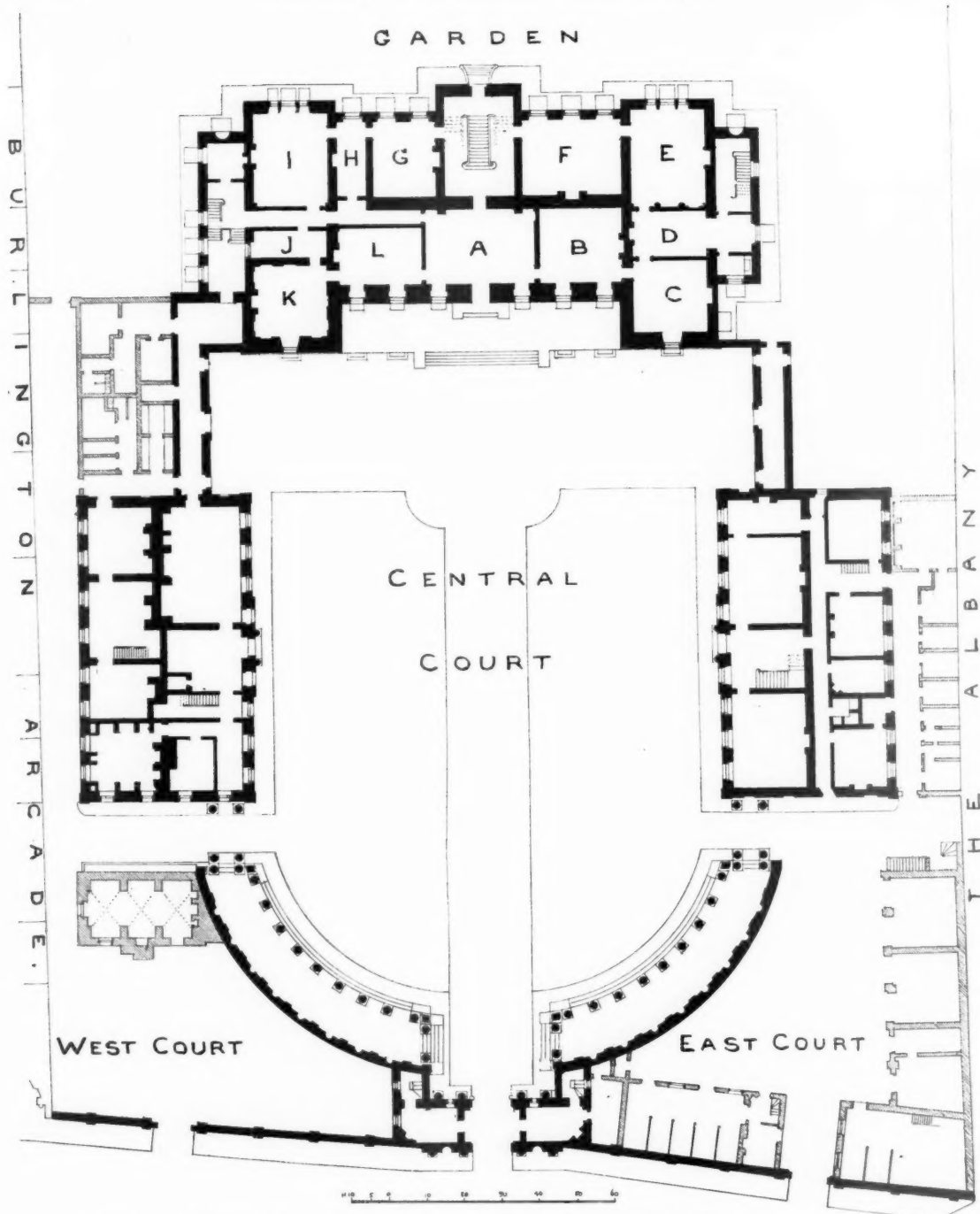


FIG. 14.—BURLINGTON HOUSE FROM A PLAN BY R. HORWOOD, 1790.

practice till after he was thirty years old, we have assumed the date of 1780. Probably about the same time a riding school noted on a plan by S. Ware was arranged on the east side of the block containing the stables, taking the place of the stalls formerly existing there, as shown on Colin Campbell's plan.

<sup>20</sup> Byron satirised this house as the

"General mart  
For all the mutilated blocks of art."



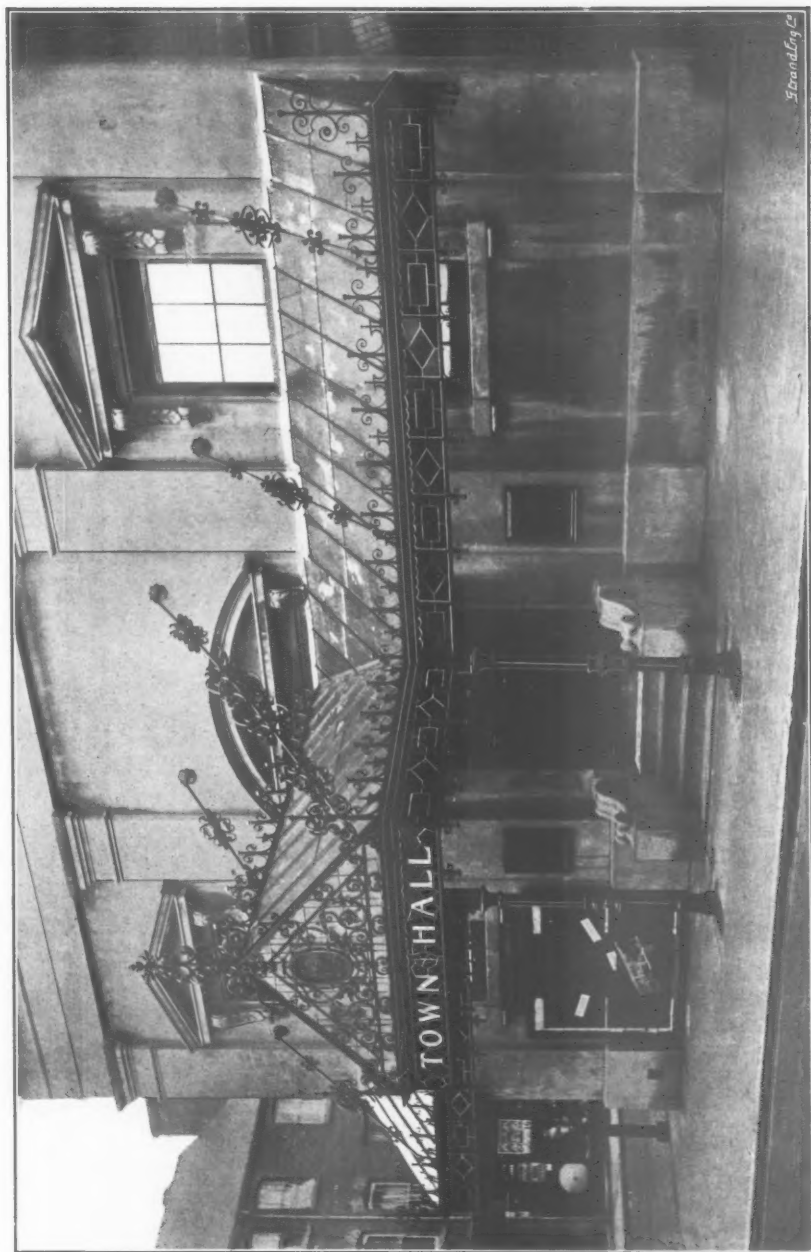
Reference:—A. Entrance Hall. B. Waiting-room. C. Lord George Cavendish's room. D. Ante-room. E. Dining-room. F. Drawing-room. G. Miss Cavendish's room. H. Ante-room. I. Miss Cavendish's bedroom. J. Off-room. K. Bedroom. L. Mr. B.'s room.

FIG. 18.—THE GROUND PLAN OF BURLINGTON HOUSE (1820).  
FROM A DRAWING IN THE POSSESSION OF THE OFFICE OF WORKS.

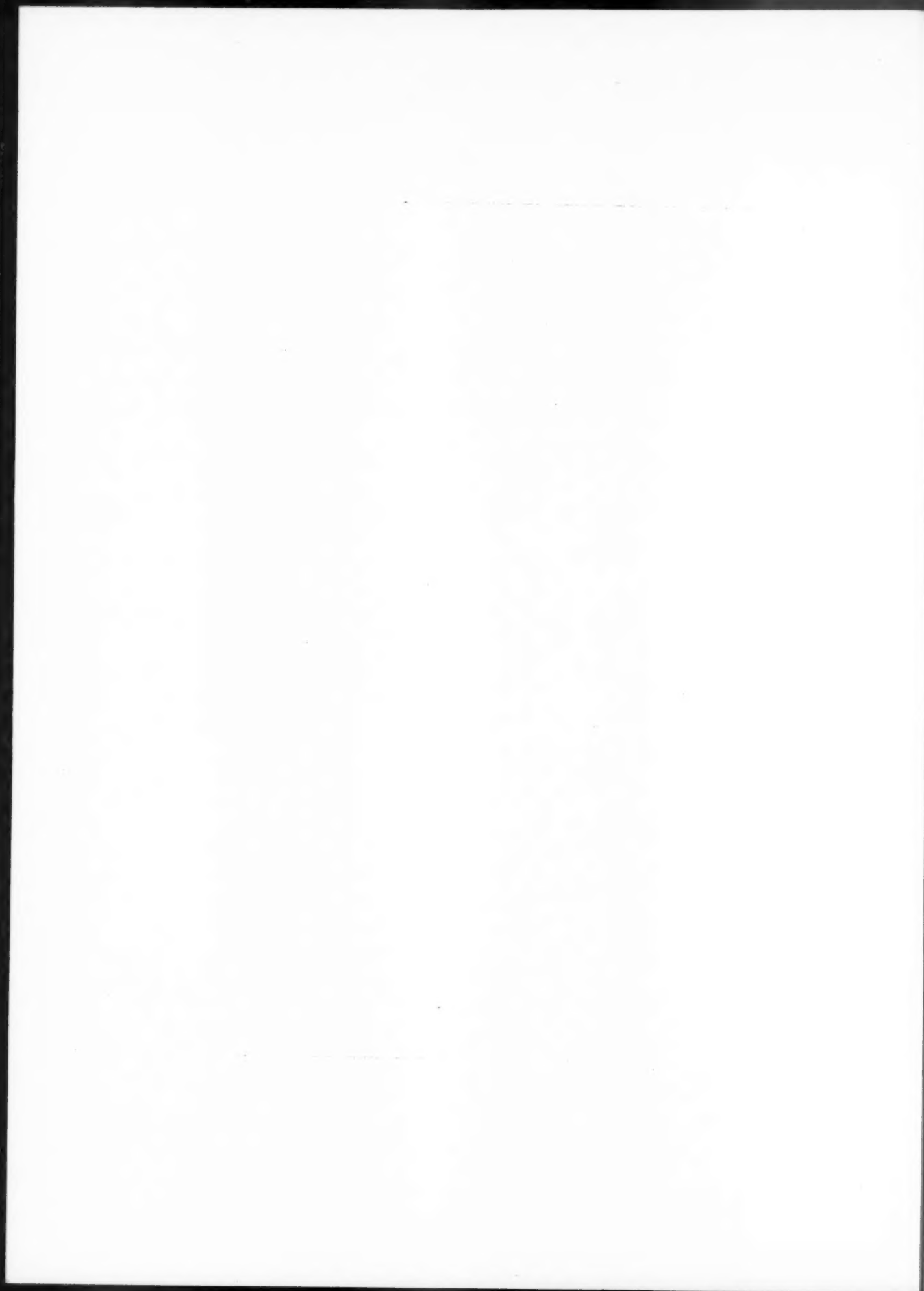
quite sufficient timber in it to have destroyed the whole collection. In 1816 they were all transferred to the British Museum.

In 1815 the property was sold by the sixth Duke to his uncle, Lord George Cavendish, the son of William, fourth Duke of Devonshire, and

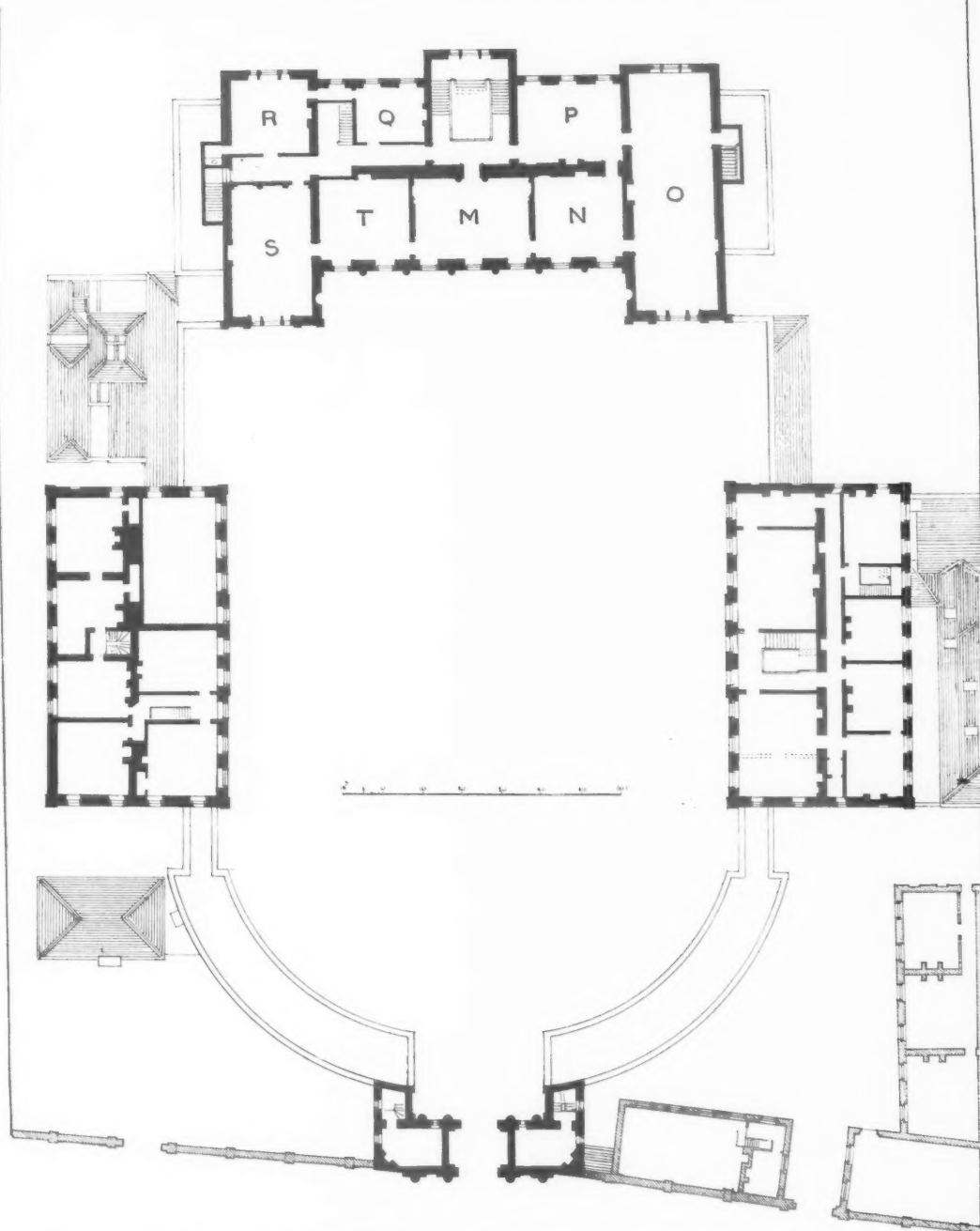
grandson of the architect, Lord Burlington, and very extensive alterations, chiefly at the back of the house, were made by him in the following two or three years. It should be noted that the main block of the house did not lie in the central axis of the property, there being a greater width of



Verandah of Ornamental Ironwork, with Frieze and Crest in Stained Glass, designed, manufactured, and erected at the Town Hall, Herne Bay, by Messrs. Hill & Smith, of Brierley Hill Ironworks, Staffordshire







Reference:—M. Saloon. N. Reception-room. O. State ballroom. P. Drawing-room. R. Lord and Lady Cavendish's bedroom. S. State banqueting-room. T. Ante-room.

FIG. 19.—PLAN OF FIRST FLOOR, BURLINGTON HOUSE (1820), FROM A DRAWING IN THE POSSESSION OF THE OFFICE OF WORKS.

30 feet on the west side. Lord George Cavendish availed himself of this space to cut off a width of 40 feet on the west side, and in 1817 built the Burlington Arcade from the designs of Samuel Ware, the architect to whom we have already referred as having measured and made plans in 1812 of all the existing buildings on the site. He also restored the east wing to its

original outline, removing the elliptical library and its bow window. He redecorated the north room in this wing, making it a dining-room, the room on the south side becoming his own room with a lobby or ante-room between the two. He rebuilt the service staircase wing on this side, and extended it so as to include a lobby and w.c. On the western side he built a similar wing, in both

cases the buildings being of one storey only. We have already put forward the assumption that the first floor, built originally in 1665 for bedrooms, was by Lord Burlington converted into a magnificent series of reception-rooms, at all events on the south and east fronts. There would accordingly only have remained some six bedrooms on ground and first floor for the family and guests, and none for the servants, who must have lived in the basement or over the offices and stables. Lord George Cavendish therefore removed the original attic roof of the north side of the house (Fig. 16) and introduced a second floor with five additional bedrooms. In order to effect this he raised the north front to an elevation slightly greater than that of the south front. He also removed the old staircase which had been built by Sir John Denham, and built a new staircase, which with some alterations still exists in the rear of the entrance vestibule of the Royal Academy. In order to obtain more room for this, he carried out a central wing 10 feet deep and encased with stone,<sup>21</sup> the whole of the north façade which is shown in Buckler's drawing (Fig. 17). Windows of three lights on the ground and first floor were inserted in place of the two windows originally existing in Sir John Denham's house in the east and west wings, and a similar window was built on the first floor to light the new staircase. Niches were also introduced in the two outer wings, these latter being surmounted by a balustrade so as to give a more monumental appearance to the whole front. When the old staircase was taken down a new floor was inserted, and the ground-floor room was occupied by Lord George as his business room, the first floor with its magnificent ceiling being used as an extra reception-room, and a doorway cut through to the larger drawing-room in rear. This extra reception-room is now the Council Room of the Royal Academy, and it is recorded by Mr. Eaton that when Sir Francis Grant, P.R.A., was commissioned to paint a portrait of Lady George Cavendish it was in this room that he had his sittings. Lord George Cavendish's alterations were not confined to the main block. The stables and riding school in the east wing were removed and other stables built in the eastern court against the Piccadilly wall. Their place was taken by a suite of reception rooms and bedrooms as shown in Pugin's plan published in 1821. This plan would seem to have been taken from one in the possession of the Office of Works of which we publish a reproduc-

tion, as also of the first floor (Figs. 18 and 19). These plans were probably made for Lord George Cavendish after he had completed his alterations, and they were handed over to the Office of Works in 1854, when the whole property, exclusive of the Burlington Arcade, was sold to the Government for £150,000.

Three years later the Royal Society and the Linnean and Chemical Societies were transferred from Somerset House to Burlington House. The west block which contained the offices was transformed into library and reception-rooms for the Royal Society, who also took possession of a portion of the main block of Burlington House, the remainder being occupied by the two other societies just mentioned. The east block, originally the stables and afterwards reception and bedrooms, was taken possession of by the University of London.

It was not till 1866 that the Government apportioned the whole site; a fine block of buildings for the University of London was erected in the rear in Burlington Gardens from the designs of Sir James Pennethorne. The main block of Burlington House was leased to the Royal Academy, with a space about 110 feet in depth behind, on which the Council and Members of the Royal Academy erected their exhibition galleries and the schools from the designs of Sydney Smirke, R.A., and that portion of the site which fronted Piccadilly was retained by the Government in order to build thereon, round three sides of a great central court, new premises for the learned societies, some of which still occupied portions of Somerset House.

The new galleries of the Royal Academy were commenced in 1867, and on May 22nd, 1868, the materials of all the buildings south of the main block of Burlington House were sold by auction, with the exception of the famous semicircular colonnade, which was retained by the Government and transferred to Battersea Park with a view to its erection round the lake. This, however, was not carried out, and after lying for many years on the embankment the stones have all been carted away.

A temporary building was erected on the east side of old Burlington House for the meeting-room of the Royal Society, and they, as well as the Linnean and Chemical Societies, occupied other rooms in old Burlington House until their new suites of rooms were completed. Until 1873 the entrance hall and staircase were used con-

<sup>21</sup> A sketch by John Carter in the Gardner collection made about 1780 of this north front shows that it was built in brick with stone quoins, and was of the same design as that shown in Knyff and Kip's plate of the south front which was built in 1665. Another drawing by the same artist shows that originally

there were two fireplaces in the State ballroom placed in the east wall. These were blocked up by Lord George Cavendish, and the single fireplace now existing was formed in the centre of the west wall of the ballroom, now the library of the Royal Academy.

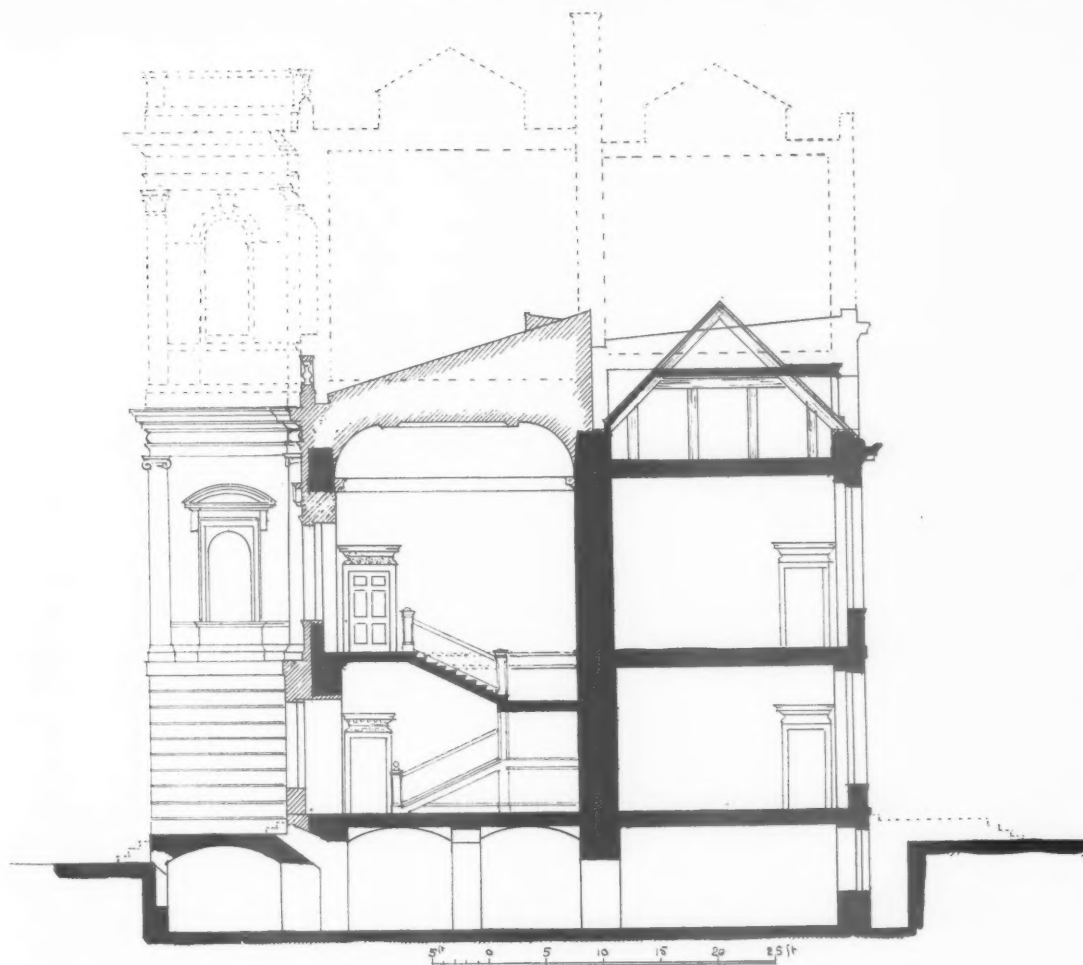


FIG. 20.—SECTION THROUGH BURLINGTON HOUSE.

The blackened parts show Original House, 1665; the hatched portion, Lord Burlington's work, 1717; the parts outlined, Lord George Cavendish's work; and the dotted lines, the Royal Academy additions.

jointly by the above societies and the Royal Academy, and a covered passage from Piccadilly was erected to give access to them whilst the new buildings were in course of construction.

In the meantime, between 1869 when the first exhibition of the Royal Academy was held in the new galleries, and 1873 when old Burlington House was given up to the latter, an additional storey was erected on Burlington House from the designs of Sydney Smirke, R.A., with three galleries for the diploma works and the Gibson statues; a portion of the Keeper's house was erected at the east end of the main block, and a refreshment-room was provided under Gallery No. 2. In 1873 the ground storey of the east wing was added to the Keeper's house, and the rooms on right and left of the old entrance vestibule were removed to form a long hall, at the west end of which an archway was cut through, giving access to a new staircase leading up to the Diploma Galleries. At a later date the lower flight of the

main staircase was rebuilt and a wider approach to it made through coupled columns. The State banqueting hall and Lord George Cavendish's bedroom were converted into a new refreshment-room, with an entrance from Gallery No. 2, and the three rooms on first floor in the centre block became the Council Room, the general assembly room, and the Secretary's office. The state ball-room was appropriated for the library and fitted with cases for books. On the ground floor the one-storey block on the east side had already been removed in 1867 and the keeper's house commenced on its site; the one-storey block on the west side was removed in 1873, and the west wing utilised for the Registrar's offices and bedroom.

In 1885, in consequence of the demand for increased accommodation, two new galleries were built in the west court, one for the exhibition of water-colour drawings and the other for what are known as "black and white" drawings, viz: engravings, etchings, pencil and pen-and-ink work,

which could not well be exhibited in the other galleries. The design for the new buildings was placed in the hands of Mr. R. Norman Shaw, R.A., who provided for a new refreshment-room on the ground floor under the two galleries above referred to, and kitchens in the basement. This enabled Mr. Shaw to reinstate the state banqueting-room, (the principal architectural features of which had always been retained in the old refreshment-room), and to provide for a new staircase leading down from the water-colour gallery to the new refreshment-room. This staircase occupies the site of Miss Cavendish's bedroom on the ground floor and of Lord Cavendish's bedroom on the first floor, both of which rooms had been transformed in 1816, at the same time that the original staircase of Lord Burlington's house was rebuilt in the centre wing of the north front. With these exceptions the whole suite of reception-rooms built by Lord Burlington on the south front and east wing have been preserved to the present day; and the decoration of the interiors, the wall panelling, the richly moulded door frames and carved doors, the cornices, coves and ceilings, all designed by Wm. Kent, still bear witness to the judicious selection made by Lord Burlington of that artist, and to the training which he received in Italy under his lordship's guidance.

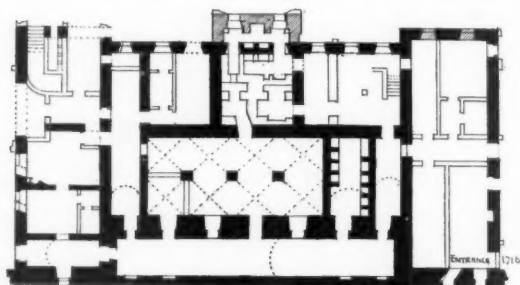
We have already referred to the paintings executed by Sebastian and Marco Ricci, the finest examples existing in England of those artists' work, which may fairly rank as the principal treasures of old Burlington House.

When in 1873 the whole of Burlington House was given up to the Royal Academy, the walls enclosing the rooms on the right and left of the central vestibule were removed to provide a much larger entrance hall. A proper architectural treatment was given to this in 1890 by Mr. T. G. Jackson, R.A., who designed a ceiling in which decorative

panels were framed which had been painted by Sir Benjamin West, P.R.A., and Angelica Kauffman, R.A., and intended, it is thought, for the ceilings of Somerset House. They now form important features in the new ceiling. At the same time the walls were lined with oak wainscoting, and marble columns and pilasters took the place of those which had up to that date been in stone or stucco.

Some interesting features of the old house are missing, namely the marble chimney-pieces which were designed by Kent for the state reception-rooms, one of which is illustrated in his publication. The chimney-piece in the Council Room, however, has a peculiar value, being the Diploma work deposited by Joseph Wilton, R.A.<sup>22</sup> This was removed from Somerset House, transferred to the National Gallery in 1836, and in 1873 was fixed in its present position, taking the place of the fine chimney-piece now in the drawing-room of the Keeper's residence.

We have hitherto made no reference to the basement storey of old Burlington House, and as the greater portion of this, dating from 1664-65, still exists, we have thought it might properly be included in our description. As the level of the ground floor was about four feet above the level of the great court in front and the gardens behind, the basement storey was fairly well lighted on all four sides, as will be seen from the section which we here illustrate (Fig. 20). This section has been drawn to show the successive changes which have taken place. The right-hand side block facing the north shows the original design of the house built by Sir John Denham to which we have already referred. The framing of the roof is taken from a drawing in the Gardner collection which is reproduced in Fig. 16, and as the roof over the south block removed by Lord Burlington is shown in Knyff and Kip's drawing as similar in height to that over the north block, we may assume a similar framing to have existed over the former. From this drawing we gather that the attic storey was not subdivided by partitions, but was utilised as a store-room, and is here shown strewed with a series of casts of ornamental features, the *provenance* of which we are unable to determine. The walls, etc., blacked in indicate those which existed prior to 1716; the hatched portions, those from 1716 to 1816; that part in outline only, the alterations made by Lord George Cavendish when he added a second floor over the north block; and the dotted section the subsequent additions made by the Royal Academy when they built the Diploma Galleries. These were built on a series of girders



Black: Basement, 1716. Hatched: Lord Grosvenor's Work, 1816. Outlined: Modern Work

FIG. 21.—PLAN OF THE BASEMENT OF BURLINGTON HOUSE, 1901.

<sup>22</sup> Joseph Wilton was one of the original members of the Royal Academy, and was admitted without the now necessary deposit of a Diploma work. In 1780, however, when Somerset House was

built by Sir William Chambers, Mr. Wilton carved this chimney-piece for one of the suite of rooms occupied by the Royal Academy.



above the original building so as to preserve the whole of Lord Burlington and Lord George Cavendish's additions.

Fig. 21 represents the basement plan of the house built by Sir John Denham with the modifications necessitated by the transformation of the south front, viz: the thickening of the walls, the substitution of one central window for the two originally in each wing, and the adjustment of the windows or openings to bring them in the axis of those which were made equidistant on the two upper floors. The stairs on the right leading from the offices down to the basement were removed when the bow window was built, as we think c. 1780, and a small block with stairs added in the rear.

In conclusion we desire to express our indebtedness to the admirable work on "London Past and

Present" by Mr. Henry B. Wheatley, F.S.A., published by John Murray in 1891, the clear and concise descriptions in which have frequently given us the clue to portions of the history of Burlington House and the immediate neighbourhood, to the Council of the Royal Academy for their permission to take photographs of the interior of Burlington House, to Mr. E. T. Gardner for that of the drawing of the roof over the north front and the information obtained from other drawings, to Sir Henry Tanner of the Office of Works for the permission to take tracings of the plans in their possession, to the authorities of the British Museum for the permission to reproduce the valuable drawings in the Crace collection, and to Mr. Walter L. Spiers, who first drew our attention to these drawings and has revised the proofs.

R. PHENÉ SPIERS.

## Architectural Education.

### A Discussion.

II.—BY G. BALDWIN BROWN.

THERE is instructive reading in the curricula of Continental and British architectural and technical schools, and the accounts of their working, recently published in *THE ARCHITECTURAL REVIEW*; and to these should be added the notices of the American systems of architectural education contributed by the late Arthur Cates to the *Journal* of the Royal Institute of British Architects in the year 1900. Some of these curricula are additionally interesting because they reflect so clearly the national characters of some modern peoples. On the other side of the North Sea the multiplication of professors and lavish provision of appliances in a great state institution like the technical college at Charlottenburg, the number of students who throng to such a school—nearly 850 every year for architecture alone—and the responsibility cast on these to select their own teachers and courses of study, are all characteristic of Germany as pre-eminently the home of education. Teaching is there a career, and to those who embark in it immediate salary is a secondary matter compared with the opportunity of acquiring repute in the academic world, for on this depends the attainment of position in after life. Hence it is comparatively easy to supply a German school or university with a large staff of efficient teachers in every recognised subject, and its academic board can be spread with a far larger variety of dishes than we can hope to set before British learners.

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Again, our native students are not quite so well able to make up their own curricula as their German compeers. The whole business of education is as well understood in Germany by the student as by the teacher, while at present at any rate our own learners will need guidance if not control.

In the educational system of the *École des Beaux-Arts* in France, described with such genuine enthusiasm by M. Guadet, two points of general interest emerge, each one eminently characteristic of the country. One of these is the immense rôle played by the spirit of personal emulation. Long before he is even admitted to the school, in his preparation for the entrance *concours* the student is enveloped in the atmosphere of competition, and all through the school career the *concours* continue, till the whole system culminates in the tremendous effort of the *Grand Prix de Rome*. "Tout le travail des élèves," writes M. Guadet, "consiste en concours." The energy lent to the worker by the stimulus thus applied is extraordinary. The generous ardour of the student and the *feu sacré* carry him through a thicket of difficulties and over mountains of toil that would appal the ordinary worker to whom this special stimulus is unknown. The amount and the technical quality of the work he will turn out under the exciting pressure are proof of the force of the motive in operation. As M. Guadet admits, "C'est donc l'émulation, la lutte de tous les jours, qui est l'âme de l'étude."



One cannot help, however, feeling on the other side, that the whole system of the incessant *concours* is forced and artificial. It is magnificent, but it is not architectural education. The plain business of the future designer of the modest dwelling, the meeting-house, and the institution, is thrust out of sight behind the visionary creations of palaces fit for Kubla Khan, which one sees devised in these more advanced compositions. The numerous huge strainers exhibited on these occasions to illustrate some vast structure which is, and always must be, in the clouds, involve an almost superhuman amount of labour and technical expertness, and this effort is all called forth not merely by architectural study but by competition. The first object of the student will tend to be, not so much to make himself an accomplished artist in everyday building operations, as to win the Prix de Rome. He can never during his school career withdraw himself from this atmosphere of rivalry and personal ambition. The atmosphere, it is true, is not one of intrigue and low self-seeking; the rivalry is open and above board, and the feelings excited are brave and generous ones, but all the same the system seems to make an end of what should only be a means.

Another feature in the system under notice is equally French and equally generous, but is more to be commended from the practical point of view. This is the personal relation between master and pupil, which in France is so close and fruitful, and in connection with this the noble spirit of self-sacrifice and devotion to the interests of art shown by the masters. How lavish some of them are of their interest in the work of gifted students, how ungrudging of their time in such laborious and monotonous work as the adjudication on the various *concours*, which must be almost as great a burden on the jurors as on those who compete! In our own country the system of architectural pupilage offers an opportunity for the establishment of this same relation of master and follower, and in many cases it is so established and works for the common benefit of both parties. It is not, however, universal, and indeed depends to a great extent on the personal equation. In a large number of offices it is a tradition, but in some others, to use the expression of an architect lately deceased, the advantage to the pupil "is limited to what he may 'pick up' in the office, of which the payment by his parents of a considerable premium has entitled him . . . to have 'the run.'"

It may be said that under the *atelier* system in France the influence of the master may be a cramping influence on the younger artist's indi-

viduality. But it should be understood that individuality in architecture does not mean that each designer is to strike out a new style of his own. There is quite enough opportunity for the display of individuality when work is kept within the limits of a prescribed style, or even of the tradition of the *atelier*. Doric temples were almost all built upon one and the same general scheme, but no two are alike. The personal note of the artist is never absent, and this saves Greek architecture from anything like mechanical lifelessness. This relation of piety between the youthful worker and his chief or his school is not a cramping relation, but one which makes for that artistic self-control, most marked in some of the greatest creative-artists of the world.

What strikes one especially in the American systems of architectural education is, in the first place, the splendid appliances provided, not by Government, but by patriotic citizens, for the equipment of schools, and next, the insistence from the side of educational authorities on a broad foundation of general culture as a basis on which to build the specialised education of the architect. This is a remarkable fact which applies to American education in general. Among a people who might be expected to sacrifice everything to practical exigencies and to be impatient of any unremunerative employment of time, we find a tendency to postpone specialisation in education till the claims of general culture have been fully met. In the education of doctors an Arts degree is considered *de rigueur* before medical training begins, and in the case of architecture also we note that pressure is exercised upon architectural aspirants to go through an Arts course as a preliminary training. Here is the view taken of the matter at Harvard, the leading university of the United States, where a Department of Architecture was established in 1894. The quotation is from Mr. Arthur Cates's Report:<sup>1</sup> "The work of the architect requires not only a technical knowledge of building processes and familiarity with architectural form, its history, and use, but it demands wide intellectual sympathy, cultivated taste, and trained imagination. Such training and cultivation can most readily be obtained—or the impulse leading to it can best be given—by a carefully arranged college course. Those who intend to pursue architecture as a profession are therefore strongly advised to take, if possible, a full college course before beginning their technical studies. If this college course is carefully planned it may be possible, if some of the professional studies have been anticipated, to graduate in

<sup>1</sup> *Journal*, R.I.B.A., 1900-1, p. 98.

architecture in two years after taking the degree of Bachelor of Arts."

Here, again, is the statement of the views of the managers of the highly developed School of Architecture in Columbia University, New York City: "Students intending to enter the School of Architecture are recommended to take advantage of the opportunities offered in Columbia College, the undergraduate department of the university, for the reason that architects, as professional men, need the liberal training offered by a collegiate course quite as much as do lawyers, physicians, or clergymen. Experience has shown that those who have taken a liberal course of study in the past, and have enjoyed the advantages of such an education before beginning their technical studies, have attained a much higher standing in the profession, have exercised greater influence in the community, and have been much more useful men than those who have relied upon a purely scientific or professional course of study."<sup>2</sup>

At Cornell University, a third great educational centre for the United States, where the architectural curriculum has been considerably influenced by the ideas prevailing in the *École des Beaux-Arts* at Paris, "the admission to the [architectural] course is only to be gained by a special entrance examination, which requires a high standard of education in essential subjects, and thus enables the student who can pass so severe a test to devote his time to the particular objects of the course, with greater power of grasping the technical subjects with which he would have to deal, and with greater advantage than if his earlier education had been less thorough."<sup>3</sup> Further evidence of American feeling in this matter will hardly be needed.

Before we go on to consider the main question which must underlie this discussion, the question whether we should do well to modify *essentially* our own system, or want of system, in architectural education, on the lines of any of the continental or American curricula, it may be asked whether we cannot in any case graft into our own practice some of the better features of architectural education abroad. This can, in fact, be done without any alteration in essentials of our established methods. Whether or not we can induce the British Government or private individuals to furnish forth our architectural schools as they are equipped elsewhere is a matter which must be left for the future to settle. In the meantime we must do our best with existing appliances, and in regard to the appliances for general study, we must note that the majority of the architectural schools that are already at work

in this country are connected locally or academically with universities or colleges which offer all the facilities for acquiring that broad general culture which is especially insisted on in America. Before students will come to take full advantage of these facilities we must find means to inspire them with some of the German educational spirit, to make them love learning for its own sake as well as for its immediate results, and to plant deeply the roots of the intellectual life in confidence that the fruits of it will one day amply repay the labour and the present self-sacrifice.

But this raising of the whole intellectual, and in a sense moral, standard of the student by means of general culture, depends not only on the student himself, but also to a great extent on his master—that is, on the head of the office in which he is at work. On the masters could be brought usefully to bear some of the lessons to be gathered in France. A study of the French system cannot fail to increase in the minds of the established men in the profession the sense of their obligation towards the younger generation. There is no doubt that if architectural students in the future give far more time than at present to academic studies, general or technical, the immediate interests of principals may seem to be imperilled. Hence a certain conflict may arise which one would wish to see settled wholly in the best interests of the young aspirants. But on this question of the place of the heads of offices in the movement for reform in architectural education a word will be said later on.

The main question referred to above as necessarily underlying this whole discussion is the question, Are we to change the essential features of our traditional system? The British system differs from those in vogue elsewhere in that office work, including "the run" of buildings in progress, is the chief part of the student's training; attendance on lectures, reading, etc., being supplementary. As a rule abroad the academic course is the main thing, while office work and practical experience are secondary.

A system is known by its results. What is the outcome of the British system and what of the foreign?

If we divide architecture roughly into domestic and monumental, it will probably be conceded everywhere that in the first kind we excel. Is not the name of Norman Shaw one to conjure with all over the world? Is there anything to be seen in other lands, in modern work, better than the small country houses which are being put up by some of our younger architects? Do any foreign architects treat ecclesiastical Gothic on a

<sup>2</sup> *Journal*, loc. cit. p. 19.

<sup>3</sup> *Ibid*, p. 39.

small scale with the artistic charm we find in work connected with the name of Bodley? It is not boasting to say that the excellence of British work in these forms of it is almost universally admitted. Indeed, in many parts we see evidence of the sincerest form of flattery—imitation. The town architecture of the London streets, which are so rapidly being transformed under our eyes, leaves, of course, a good deal to be desired; but we cannot walk far along any of our principal thoroughfares without finding work which has a distinct architectural attractiveness. The banks and insurance offices which are being built and rebuilt in such numbers in towns such as Edinburgh, representing as they do a stage between the domestic and the monumental, are on the whole very well designed and carried out. Compare with all this work the modern buildings which may be seen on a tram-ride round the new boulevard which occupies the site of the mediæval walls of Cologne, or those that have sprung up in the new railway-station quarters of towns like Mayence, or again the recently erected blocks in the Ludovisi district or the Prati di Castello at Rome. Need we be ashamed of our own domestic work in comparison? The opportunities at Cologne were especially favourable, and we might have expected the results of the elaborate German curricula in architecture to have here triumphantly vindicated the national system of architectural education. As a fact these results are of the most depressing kind. Art, taste, feeling, charm, seem all to have taken wing, and what is left is a collection of dull and uninspiring structures loaded with a profusion of commonly executed Renaissance ornament.

When we turn from domestic architecture to monumental the balance certainly inclines the other way. Neither our own nor any other country always succeeds in its great efforts. The Palais de Justice at Brussels is a brilliant effort, and the Justitzpalast at Munich a fine building, but over the new Roman law-courts by the Tiber one would fain draw a veil! On the whole the chances of success in a monumental building on a large scale are greater abroad than they are at home; yet on the other hand, when one thinks of the achievements of some of our architects in the not very remote past, one doubts whether we are after all so far behind that we need think of changing our whole system of education. Whatever we may think of the exterior of the new Westminster Cathedral, there is no question that we may search the world over to find an interior more simply, more grandly monumental than that designed by the late Mr. Bentley.

Furthermore, our system not only seems to produce a fair enough average of results, but suits

our national character and general ways of going on. Education mainly through office work is a somewhat haphazard proceeding, in which good fortune and sharpness of wit count for as much towards success as plodding grind, but then it aptly represents our characteristic British methods in other spheres of work. In all departments of art, to take this sphere alone, the same procedure holds, and the British painter, like the British architect, grows into a knowledge of his business in a very unsystematic way. There was always a strong dash of the amateur in Turner and in Constable, in Reynolds, and in Millais and Watts, just as, to speak the plain truth, Sir Christopher Wren himself, so far as regular architectural education went, was an amateur. The present writer, in addressing recently an academic audience in France on the differences between the French and English schools of painting, tried to show that while the French are always professionals to the backbone, the greatest of the English have been amateurs of genius. That there is truth in this seeming paradox, foreign critics are ready to admit, and they are wise enough to recommend us strongly not to alter national ways of work that after all produce so many exquisite results to set off against our failures.

We may take it then that we should be wise not to destroy the existing balance between the two educational agencies, office work and lectures or classes, but to keep the office work as it has been all along, in the forefront. It does not follow, of course, that there should be no extension of the academical side of architectural teaching. That this must be extended and systematized seems indeed to be a necessary consequence of the present position of affairs. It is a corollary from the Institute system of examinations. Preparation for an examination needs more system in the acquisition and digestion of knowledge than the old process of "picking-up" can secure. It must be assumed that the time is past when the general advantage of these examinations could be challenged. The architectural students of the day appear, at any rate, to have decided in their favour, and if the examinations have come to stay, then the systematic study under regular instructors, a necessary preliminary to the examination, must also be reckoned with.

There is much which the architect has to know that can best be imparted by a competent teacher in a class-room duly equipped with illustrations and appliances. There is the scientific side of architecture in all that concerns the mechanical qualities of materials and the status of construction; there is the economic and legal side, including matters of sanitation, building laws, etc. A



good deal of this is applied science, and it becomes a question how far the learner should study pure science as a basis for this application. In a sense, an architect cannot know too much of mathematics or too much of physics, but to what extent the studies are really obligatory on the practitioner is not for a layman to say. It is clear on the one hand that some of the very best, and in a way the most scientific, building the world has ever seen was accomplished by men whose academic knowledge of mathematical and physical science must have been of the slightest. There can be little doubt now that the French Gothic builders of the end of the twelfth century did not do their designing by drawing skeleton triangles on skins of parchment, nor did they construct their vaults and balance the pressure of these against the flying arches by calculations figured out according to mathematical formulæ. It does not follow, however, that the modern worker can dispense with these latter aids. The mediæval craftsman seems to have been kept right by a sort of tact or instinct, which we may explain, if we will, by "the spirit of the age." He was indeed so intimately in touch with his materials and with the processes of their manipulation, that he dealt with them as an accomplished bicyclist steers his machine by the will, while the less practised rider must hold the handle-bar. The modern designer will be safer to keep hold of the handles—in the shape of the formulæ.

All these subjects in which exact attainable knowledge is essential can be adjusted in a curriculum, and if the results of the prescribed studies be satisfactory, the degree of Bachelor of Science in Architecture may be considered as fairly earned. There is, however, a well-founded objection, shared to a considerable extent by the present writer, to the use of the term "architecture" in connection with a scientific degree. The degree does not really testify to proficiency in architecture, which is an art as much as it is a science, but only to proficiency in studies essential, but at the same time subsidiary, to architectural practice. The degree of Doctor (or Bachelor) of Technical Science, which is given in the Munich architectural school, is from this point of view a preferable designation.

Turning now from these quasi-scientific subjects, which architects in this country have hitherto "picked up," but on which the rising generation is now offered regular academic instruction, we come to the theme of architecture proper as an art, as well as (or indeed far more than) a science, and we are met here at once by the fundamental problem whether architecture in this aspect of it can be taught at all. Now, it is quite clear that no one can be made an artist by instruction, or

can become an artist at all unless he have within him the native artistic gift; but it is none the less true that this gift can be enormously developed and made serviceable by proper direction. In architecture, at any rate, there are no such heaven-sent prodigies as in the art of music or in the simpler forms of the graphic art. Success in architecture depends on many conditions besides happy inspiration. Design, though happy inspiration may be an essential element for success, involves a distinct intellectual process. Architecture as a whole is a complicated matter that cannot be seen through at a glance; it must be analysed before it is understood, and it is tolerably certain that the architectural learner can be greatly helped in his artistic capacity by being led to exercise his own intelligence upon the great and complex subject which confronts him at the outset of his career.

The assistance contemplated may be imparted in many different forms. At the risk of carrying this paper to undue length, a suggestion may be offered for a method of treating a familiar subject in such a manner as to render it of direct value to the student on the artistic side of his work.

The reference is to an important branch of study not hitherto mentioned—that is, architectural history. The knowledge of the work of past time, and an acquaintance with what are called architectural styles, are almost universally acknowledged to be essential parts of an architect's equipment for his profession. It is true that too much dependence may be placed on this knowledge, till the artist become a copyist, not a creator; and for this reason the votaries of what is termed "the new art" deprecate historical study. We need not, however, argue this question, but may accept the almost universal opinion that no architectural student can be a master of his craft without a proper acquaintance with its past history. In every school architectural history should be taught thoroughly, on the basis of the best modern German writing on the subject; but it is not necessary to make this knowledge an end in itself. It may well become the basis of a study of architectural design that, properly directed, should be one main influence in the building up of the accomplished artist.

Let us imagine on the one side a master architect conversant with all the problems of his profession, and on the other side a company of students duly informed on architectural history and familiar with typical examples of older building. The lecturer analyses before the pupils the elements of architectural design, and illustrates each principle by reference to the masterpieces of old, with which the class is *ex hypothesi* familiar. Say that he start with the first essential of archi-

tectural design, grandeur of mass—that quality by which a really fine architectural creation strikes us at the first impression, before we go on to any inquiry or criticism. The students could be shown by various examples how this effect has been gained, and more especially how the impression of size has been increased by legitimate devices of treatment. The subject should not be left until the students' minds are impressed with the value of this quality and taught how they can be always working towards it in their design. Such matters as the placing of a building on a proper plinth or pedestal, the rustication of the lower storey, etc., would be discussed as means for securing the effect desired. With this might be connected a lecture on general expressiveness in architectural masses, as shown in the Greek temple, in the Gothic church, or in Roman engineering structures. The student already knows the uses of the buildings and their place in the life of the times, and will understand the language by which they proclaim in their main aspect their character and purpose.

Then the point of view will be changed and composition become the theme. It is now shown how in a fine building there is a unity of effect in the general mass that makes for the impression of greatness, but also how every mass is broken up into parts that can be apprehended in themselves and in their mutual relations without the general effect being lost. The masterpieces of the past are now analysed as compositions, the balance of the masses being tested from different points of view. The class must first judge this proportion and composition as a mere matter of the pleasure of the eye—that is, from the purely æsthetic standpoint, and must see how entirely independent of particular styles are these aspects of architectural beauty. The actual shape, character, and structure of the subsidiary masses may vary through the long history of Greek and Romanesque, Gothic and Renaissance art, while the principles of the æsthetic effect secured by the assemblage of the masses in composition remain the same. That architectural sublimity and architectural beauty are alike independent of styles, and still more of decoration and detail, is a fundamental fact in architectural theory which is not always clearly apprehended. It should be noted that through all this course of instruction the student is being taught to use the knowledge of architectural history previously acquired, for with all the examples adduced he is supposed to be familiar. The point of importance here is to regard these examples from a fresh point of view, not as Greek or Gothic, but as architecture.

No sooner, however, has the æsthetic result of architectural composition been impressed on the

students' minds by reference to examples all down the tide of time, than the point of view is again changed, and the buildings are turned, so to speak, inside out to show that all these sub-divisions of the main mass, so æsthetically valuable, depend ultimately on the distribution of internal spaces. The students will have already learnt what uses these historical buildings had to serve, so that the reasons for the distribution of spaces will be understood, and they will now gain an insight into the important question of planning. Planning has in itself a fascinating interest, but the study of it is sometimes neglected on the plea, actual and avowed, that it belongs to the utilitarian side of architecture. If the composition of the building give it its beauty, and if this composition can be shown to depend essentially on the distribution of the internal spaces, then the plan becomes an essential element in the artistic effect.

A new consideration, for the discussion of which the students should be already prepared by a course of lectures on construction and materials, will now be introduced. Hitherto the building has been viewed, so to say, at a distance in its larger masses. It must now be approached more nearly, and considered rather from the standpoint of its features and details.

The dependence of these on climate and on use will first be demonstrated. Use must itself depend to a considerable extent on climatic considerations, which prescribe also certain features of plan and design, such as colonnades and open loggie, and building forms like the pitch of roofs. The doorway, with its position, size, and arrangement in relation to the purpose of the building, the scheme of fenestration, and the chimneys, can be treated from the general point of view in similar connections, and the best examples from different styles and periods will be adduced to enforce the principles arrived at. The modern demands of sanitary science in the matter of ventilation, etc., will be shown to have affected recent building forms.

The artistic treatment of these features, as distinct from their general form and arrangement, comes next, and the student will here draw upon his general knowledge of construction and materials just as he has drawn on the stock of facts he has acquired about architectural history. Many architectural students who have passed through the regular mill have never asked themselves what they know about, say, the moulding in itself, in its origin and its relation to structure. They can draw the profiles of the mouldings of the principal styles from memory, but the moulding *quâ* moulding has never been made an object of inquiry. In sketch-designs they introduce mouldings in accordance with the practice of the



style adopted, but why the mouldings should have made their appearance where they do is a matter to which no attention has been paid. What the youthful student needs to have brought before him is the growth from within outwards of features like the moulding, with its use in marking the inner divisions of the structure, its relation to construction, its aid to composition in the power it has of uniting together the divisions by a continuous line, its emphasis of the horizontal as opposed to the curved or vertical stroke. The architecture of the past should be reviewed from this special standpoint, and the explanatory, constructive, and æsthetic uses of the moulding, and of all other such features, illustrated from the best examples.

The use of ornament, which is too commonly an accidental matter dependent on individual taste or on the existence of funds to pay for it, can be treated on the same tectonic principles. The essential difference between features such as mouldings, plinths, cornices, etc., which are in organic relation to construction, and ornament which is entirely non-essential and has been dispensed with in some of the finest architectural monuments of the world, can easily be demonstrated from older masterpieces. The placing of ornament in relation to structure, and its character as influenced by material, are matters of tectonic principle, and Semper's doctrine that ornament should be banished from the structural skeleton of the fabric, and located at points of rest or in intermediate spaces, would here be explained and illustrated. Finally, the expressive use of ornament on public or monumental structures should be abundantly illustrated from the great ages of the past.

In the foregoing paragraphs there has been no intention to draw out any scheme of instruction, but only to suggest an answer to the question, How can architecture as an art be taught? In such a course as has just been sketched the student is not urged to design in this way or in that, but he is made to see what are the chief problems of architectural design, and what have been the best solutions of these in the architectural generations of the past. The object is not to prescribe any one particular solution more than another, but to make the student think for himself. He must be made to see clearly that any sound solution must lie within certain lines, deviation beyond which would offend against the logic of the art; but the exact answer to the problem may in each case be left to his own taste and judgment.

It has been one object of this paper to convey the opinion of the writer that no reversal of our present practice in architectural education is advisable, but that this practice should be supple-

mented freely by other agencies, most of which are already actually at work or in process of being established. The cause of architectural education lies very much in the hands of the present body of practising architects, who, as principals, are in close relations with the large body of youthful aspirants. It has been fully acknowledged that in the main the heads of offices do their duty generously by the young students whose future they can so greatly influence, but it is possible that the standard might in some cases be raised with advantage. With the increase in the number of classes which the student is desirous to take, a certain amount of time will be withdrawn from the actual business of the office, and for this the principal will have to make such arrangements as will seem best to him. The scheme of the Architectural Association's day classes seems to contemplate a pupil in an office spending two days in every week in the school. How far this arrangement is actually at work in London, and what is the measure of its success, the present writer has no means of judging. It is clear, however, as a general principle, that the more cultured and intelligent is the pupil the higher will be his value to his chief, so that the time withdrawn for outside study would in the end be more than repaid.

It seems doubtful whether any great increase in the amount of attention given to pure mathematics, or to physics, geology, and the like, is desirable. Indeed, some of the reports on foreign curricula indicate that too much stress has been laid on such subjects in one or two of the architectural schools of the Continent, and that there is a call in these quarters for relaxation. Architectural history, on the other hand, can hardly be studied too thoroughly. The subject should not, however, be approached in the archæological spirit, but should always be made the basis of a critical study of artistic design that will find its outcome in future practice.

[The first contribution to this discussion, by Mr. W. R. Lethaby, appeared in the number for October. Others will follow. We shall be glad also to publish letters on the subject, in which definite points are raised. With a view to this writers will do well to consult the review of existing systems of education, in this and other countries, which has appeared in previous numbers. The dates are May, June, July, September, October, November, December, of 1903, January and March of the present year. We had arranged to complete the series with a notice of American methods, but the article has been delayed, and readers may be referred to the account in the *Journal* of the R.I.B.A. (1900-1) mentioned by Prof. Brown above.—ED., A.R.]

## Current Architecture.

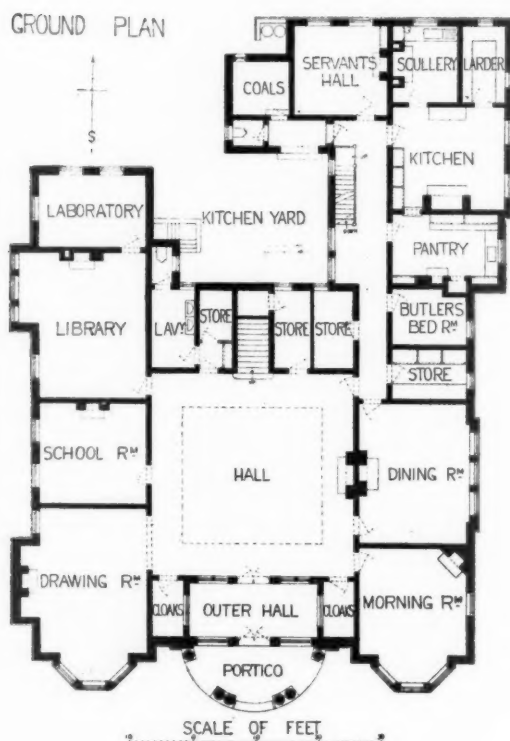
SLINDON CHURCH, STAFFS., was built for the late John Charles Salt, Esq., the owner of most of the land in the neighbourhood. It is a daughter church of Eccleshall, where is the castle which was, until about 1868, the residence of the Bishops of Lichfield. The stone, a very fine mottled sandstone, was obtained from a disused quarry in the immediate neighbourhood. Mr. Bridgeman, of Lichfield, was the builder, and the architect was Mr. Basil Champneys.

RED HOUSE, CHAPEL ALLERTON, NEAR LEEDS.—This house was completed last year. The requirements were a large hall with top-light, suitable for the display of a collection of prints upon the walls, with a number of small sitting-rooms opening off the hall. A gallery runs round the hall at first-floor level, but care has been taken to avoid making any of the bed-room doors to open direct from this gallery. Externally the house is built of axe-faced Hopton Wood stone for the plinth, and above  $1\frac{3}{4}$  in. Woodville sand-faced bricks supplied by Messrs. Ellis, Partridge & Co., of Leicester, with Ancaster stone dressings. The cornice is of wood, painted

white, while the roof is slated with "Arfon" American red slates supplied by Messrs. Pearson Brothers & Campbell of Liverpool. The columns of the portico are also of Hopton Wood stone treated with a "pecked" face, and the hall mantelpiece is made of various-coloured Derbyshire marbles from Messrs. Killer Brothers' quarries. The contractors were: W. Thompson & Sons, mason and bricklayer; Banks Mawson, joiner; J. Lindley, plumber; T. Moore, plasterer; Watson & Worsnop, slater; and Roylance & Horsman, painters. The stable fittings were supplied by the St. Pancras Iron Company. Messrs. Francis W. Bedford and Sydney D. Kitson were the architects.

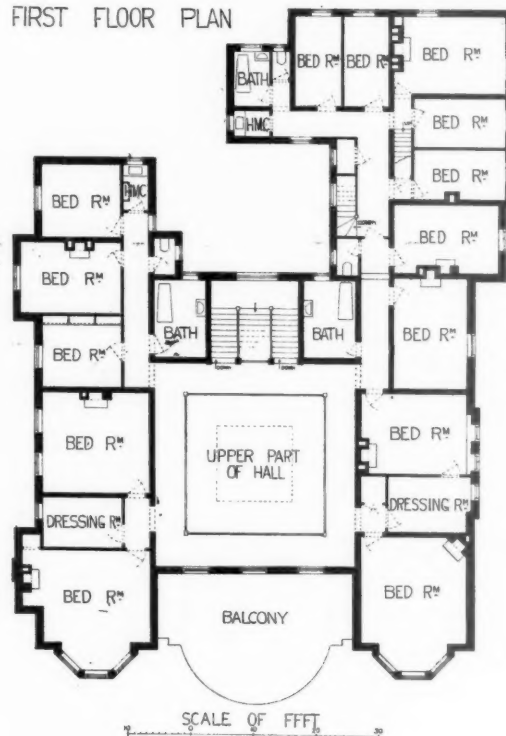
PAVILION FOR THE CONSOLIDATED CLUBS, MAGDALEN COLLEGE, OXFORD.—This was built during 1903, and brought into use in the summer of this year. It contains on the ground floor a club-room 40 ft. by 18 ft., with a kitchen and two smaller rooms for the storage of nets, etc.; on the first floor changing-rooms and bathrooms for the college and for visitors. The exterior is covered with sand-faced red tiles and weather

GROUND PLAN



RED HOUSE, CHAPEL ALLERTON, LEEDS.

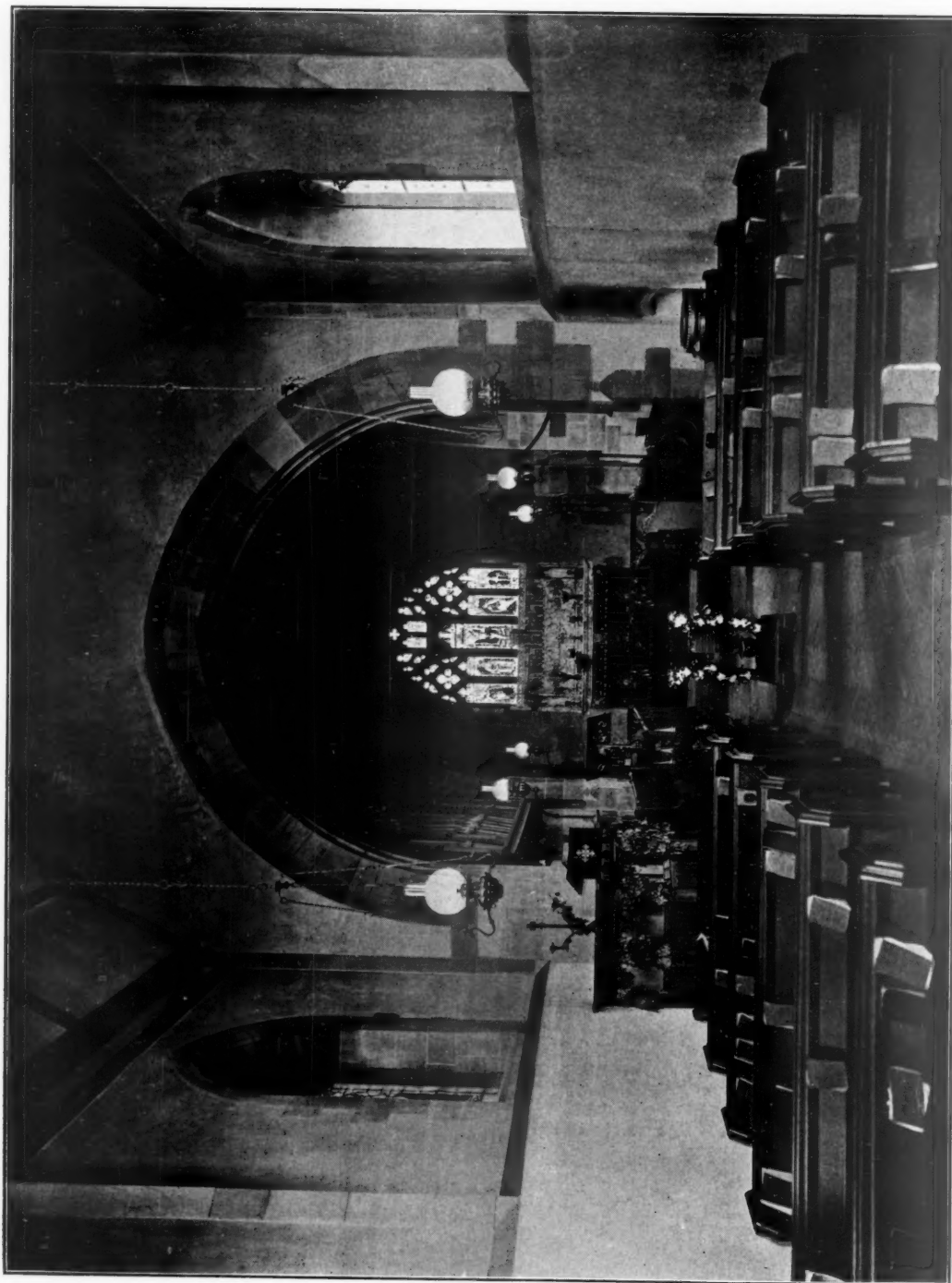
FIRST FLOOR PLAN





SLINDON CHURCH, STAFFORDSHIRE.  
BASIL CHAMINEYS ARCHITECT.

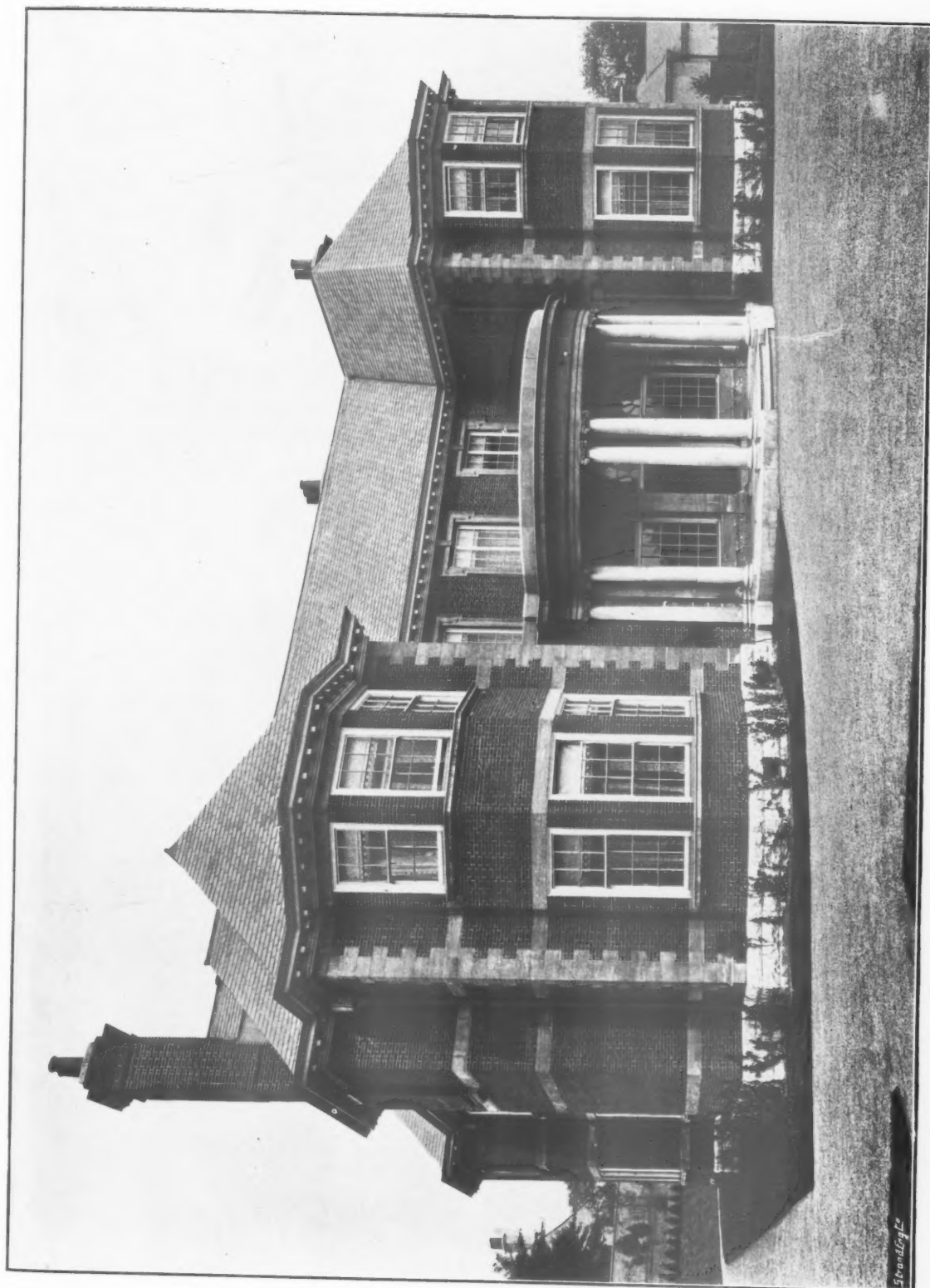
*Photo: W. D. Horn.*



*Photo: W. D. Horn.*

SLINDON CHURCH, STAFFORDSHIRE.  
BASIL CHAMPNEYS, ARCHITECT.





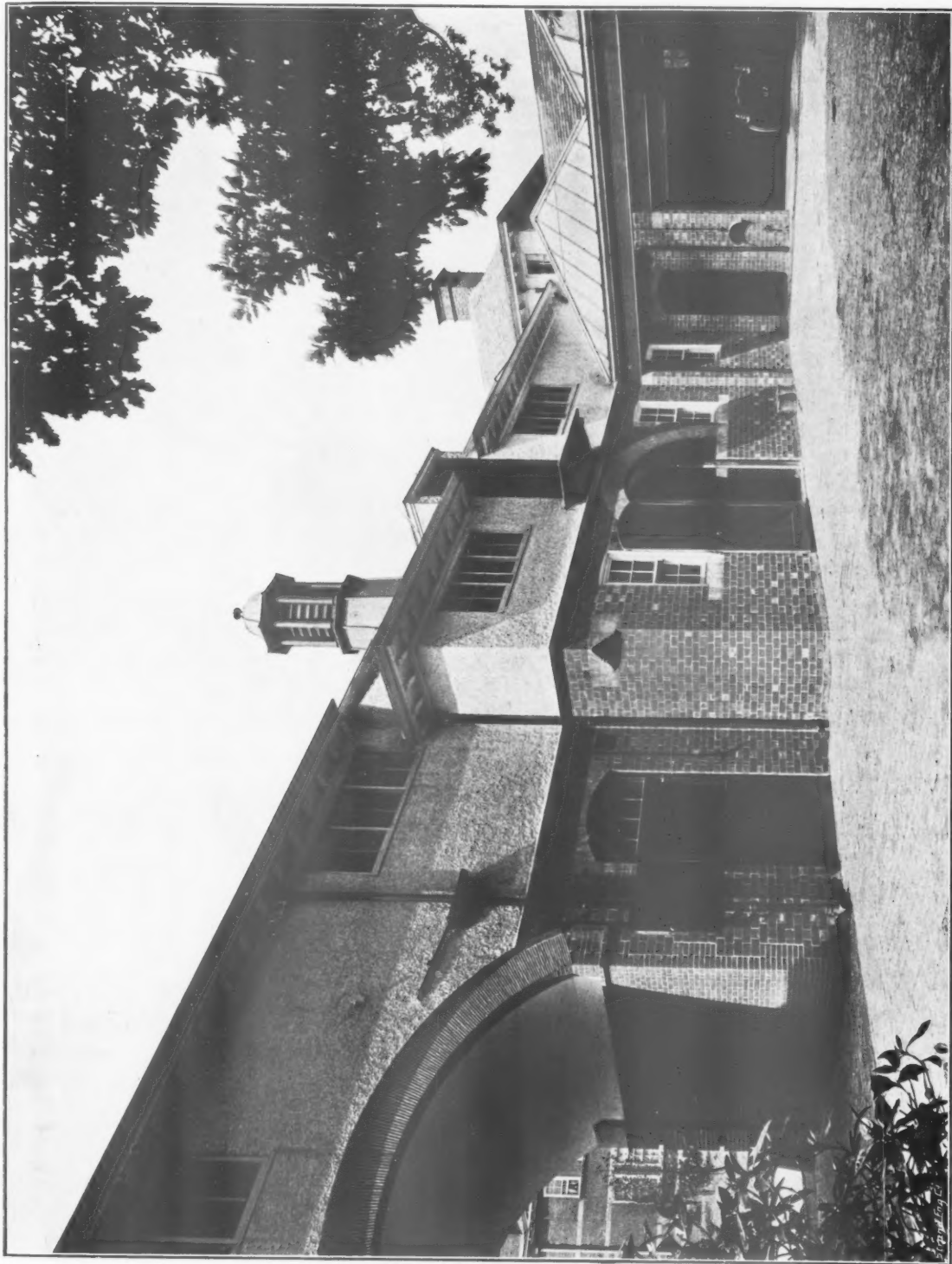
RED HOUSE, CHAPEL ALLERTON, LEEDS.  
FRANCIS W. BEDFORD AND SYDNEY D. KITSON, ARCHITECTS.

Photo: C. H. R. Pichard.



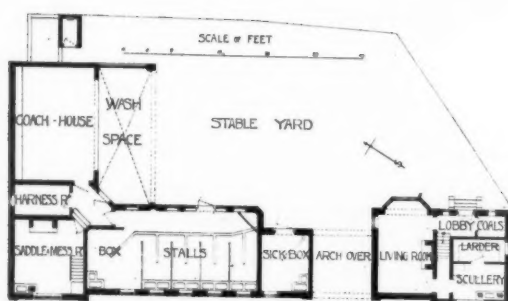
RED HOUSE, CHAPEL ALLERTON, LEEDS. THE HALL.  
FRANCIS W. BEDFORD AND SYDNEY D. KITSON, ARCHITECTS.

*Photo: C. H. R. Pickard.*



*Photo: C. H. R. Fickard.*

RED HOUSE, CHAPEL ALLERTON, LEEDS. THE STABLES.  
FRANCIS W. BEDFORD AND SYDNEY D. KITSON, ARCHITECTS.



RED HOUSE, CHAPEL ALLERTON, LEEDS  
PLAN OF THE STABLES.

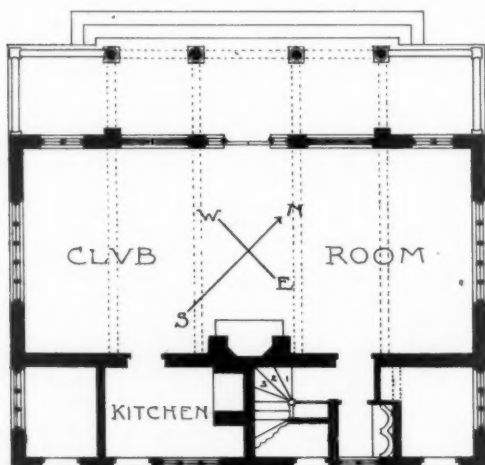
tiling, with cream-white rough-cast on the ground-floor level. In the two large windows under the loggia the lower casement lights are fixed in sliding frames, which sink down to the sill level in order to give a clear view of the cricket pitch from the inside of the club-room. The architect was Mr. Ronald P. Jones, a past undergraduate member of the college, and the builder Mr. J. A. Hunt, of Hoddesdon, Herts, who also executed the specially-designed leadwork for the gutter heads.

ST. MARK'S, MANSFIELD, NOTTS.—This church accommodates about 550 people. Local stone was used for the facings generally, and Ancaster for the window tracery. The building consists of a wide central nave with narrow side aisles which serve as passages. The chapel is placed on the north side, and the vestries are at the eastern end beyond the sanctuary. The principal entrances are at the west end on the

north and south and open into a low western aisle. The bell turret is at the south-eastern angle of the building. The organ is placed in an extension of the chapel on the north side of the choir, and is divided from the chapel by a lofty panelled screen which forms the reredos to the chapel altar. Messrs. Fisher, of Mansfield, were the contractors, and Mr. Temple Moore the architect.

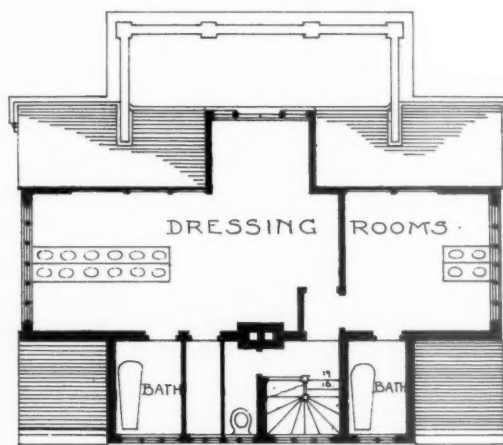
HOUSE AT BIDDENHAM.—This house has been built near Bedford, at the entrance to the village of Biddenham. The old traditional methods of cottage building have been followed, and local material used in the hand-made red brick for walls and red tiled roofs. The upper part is in rough-cast, left in its natural state without colour wash of any kind. The builder was Mr. John P. White, of Bedford, and the cost was £1,000. The architects were Messrs. C. E. Mallows and Grocock.

GOATHLAND CHURCH, YORKSHIRE.—This church was built ten years ago to replace a plain barn-like erection, dated 1821, and is on the moors about twelve miles from Whitby. It accommodates 200 worshippers, and cost £2,200, including seating, etc. Grit stone from local quarries was used for the walls, and also for the roof covering, and local men executed the whole of the work. The qualities of simplicity, breadth, and sturdiness were felt to be especially required for such a bleak moorland situation, and were aimed at in the design. The architect was Mr. Walter H. Brierley.



GROUND PLAN  
SCALE OF 0 10 20 30 FEET

PAVILION FOR THE CONSOLIDATED CLUBS, MAGDALEN COLLEGE, OXFORD.



FIRST FLOOR PLAN



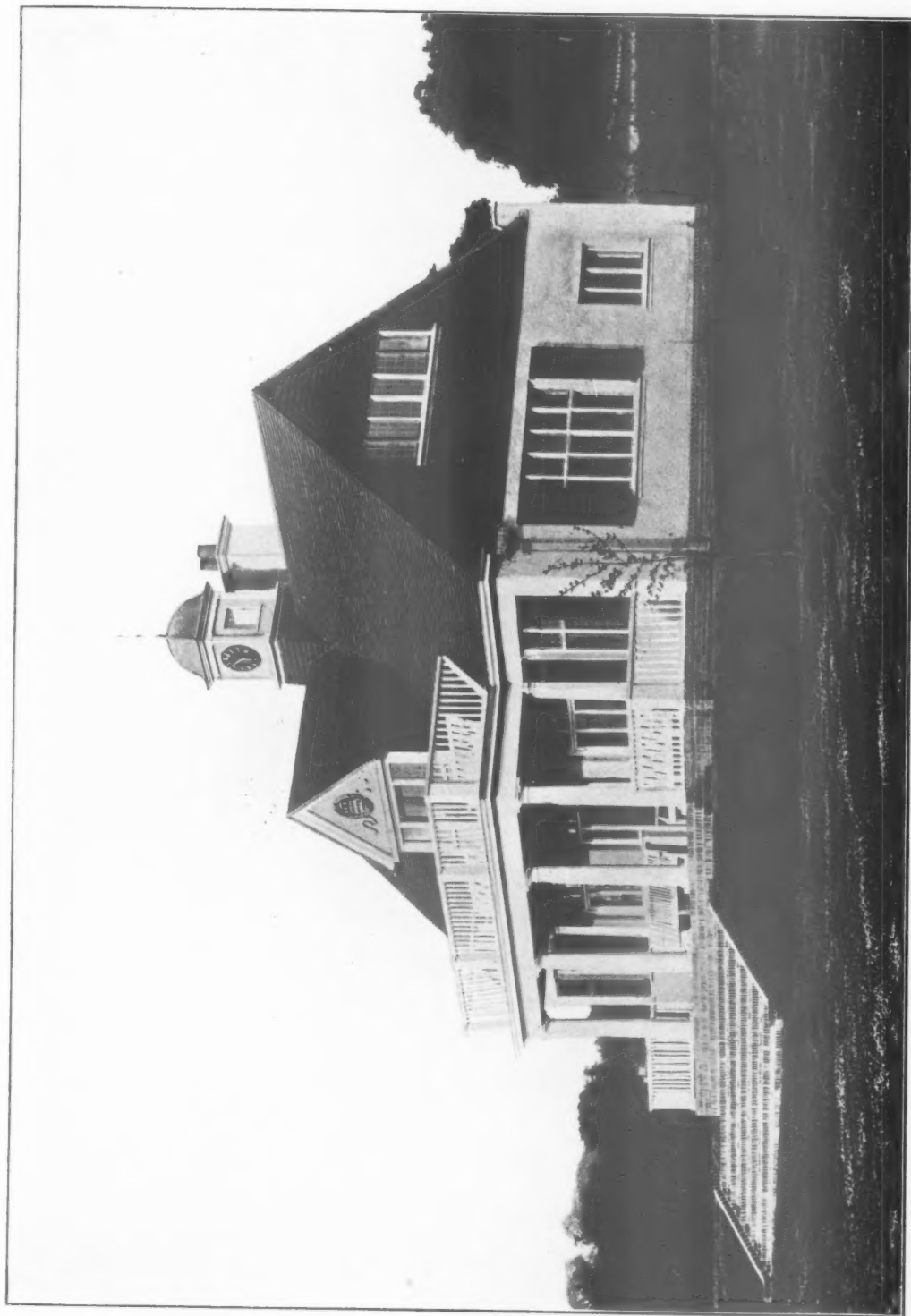


Photo: R. P. Jones.

PAVILION FOR THE CONSOLIDATED CLUBS, MAGDALEN COLLEGE, OXFORD.

RONALD P. JONES, ARCHITECT.



ST. MARK'S CHURCH, MANSFIELD, NOTTS. FROM THE SOUTH-EAST.  
TEMPLE MOORE, ARCHITECT.



ST. MARK'S CHURCH, MANSFIELD, NOTTS. INTERIOR, LOOKING EAST.



HOUSE AT BIDDENHAM, BEDFORD.  
C. E. MALLONS AND GROCOCK, ARCHITECTS.

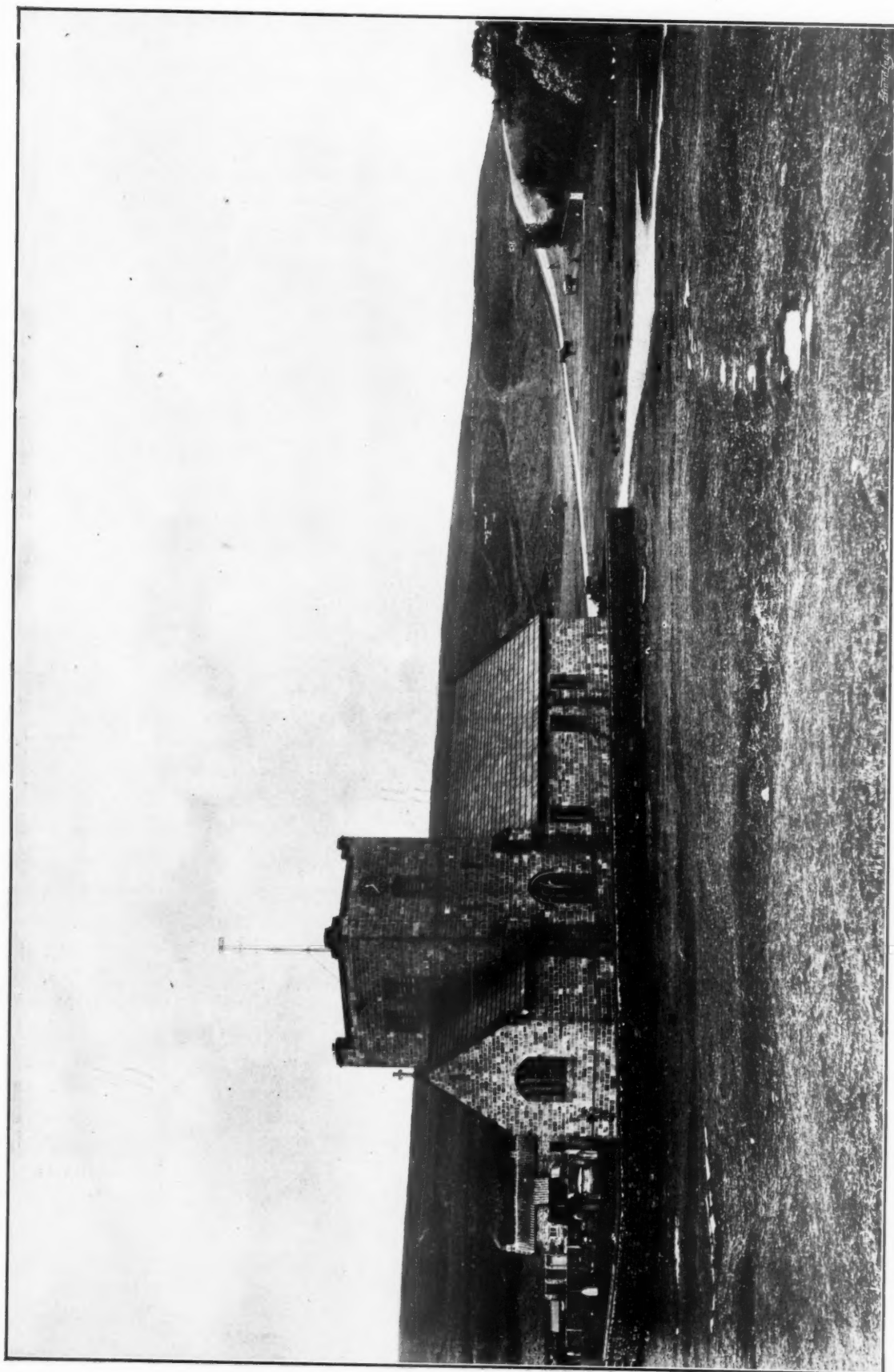
*Photo: T. Lewis.*





HOUSE AT BIDDENHAM, BEDFORD.  
C. E. MALLOWS AND GROCOCK, ARCHITECTS.

*Photo: T. Lewis.*



GOATHLAND CHURCH YORKSHIRE. WALTER H. BRIERLEY, ARCHITECT.

Photo: T. Lewis.



GOATHLAND CHURCH, YORKSHIRE. \* WALTER H. BRIERLEY, ARCHITECT.

Photo: T. Lewis.



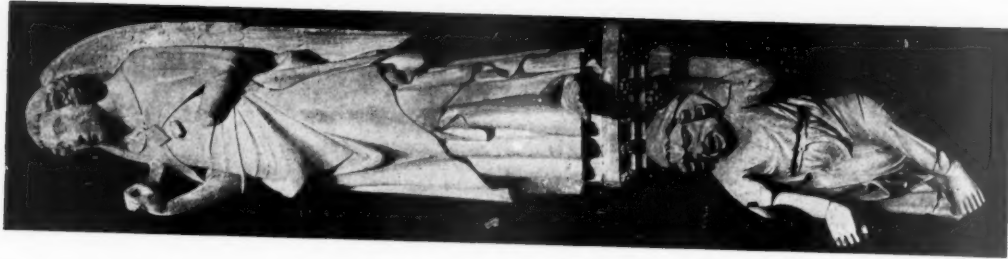
A. G.  
FIG. 215.—DURHAM. ANGEL IN  
QUIRE.



A. G.  
FIG. 216.—YORK. MADONNA IN  
NAVE.



A. G.  
FIG. 217.—YORK. MADONNA  
IN CHAPTER HOUSE.



A. G.  
FIG. 218.—BEVERLEY.  
ANGEL OF PERCY TOMB.



A. G.  
FIG. 220.—HOWDEN. IN SOUTH  
TRANSEPT.



# English Mediæval Figure-Sculpture.

## CHAPTER IX.—THE FIGURE-SCULPTURE OF THE FOURTEENTH CENTURY (1280-1380).

### SECTION I.—THE STATUES OF THE NORTH AND EAST.

OUR account of the statues of the thirteenth century took them on to the year 1280 at Lincoln. But this date is put rather as that of a summit than of a boundary. The trend of character in English figure-sculpture was determined by no sharp dividing line. Not for some years, not indeed till after 1300, was the expression which we would assign to our second period of mediæval figure-work distinctly established. This, which we would call fourteenth-century expression—for the reason that it was roughly coincident with what is generally described as fourteenth-century architecture—will be treated in a later section, its character appearing more clearly in the small subject-sculpture than in the statues.

We may, however, conveniently start our discussion from the date 1280 at Lincoln, because, having distinguished in the building of the "Angel Choir" two distinct manners of great figure-sculpture—that of the angel reliefs of the "Choir" and that of the "Judgment Porch" statues—we can trace from each of the two styles the steps that take us on into fourteenth-century development. The angels of the "Choir" had soft draperies, broad and flowing figures, and attitudes saturated with expression, sometimes to the verge of hysterical display. The statues of the "Porch" are, on the other hand, tense and severe, with long drawn-out folds, vigorous functional lines of drapery, and attitudes self-contained and statuesque. Now, the "Angel" style can be traced northwards to Durham and York, and then in that manufacture of effigies which we have shown to have a distinct character in north-eastern England. The statues are equally to be seen as the starting point for a long series of figure-work, which is found at Peterborough and in the churches of Lincolnshire, with a character that merges with "London" style at Norwich and Oxford, and runs into "midland" style at Lichfield.

We will take the *northern* art first; since an early example is left us in the Durham angels (Fig. 215). Two statues, about five feet high, stand on brackets in the quire triforium, and have the full draperies, the shocks of curly locks, the

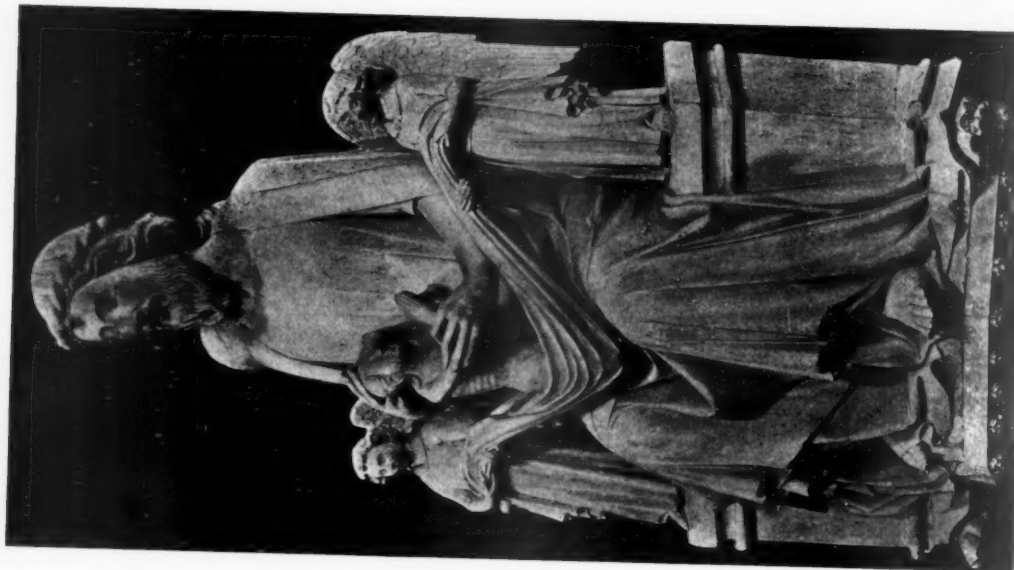
head poses and emotional attitudes of the Lincoln reliefs. Their stone is that of the Durham building, and their date seems to be that of the finishing of the quire, 1280. Now, in these figures are to be seen considerable likenesses to contemporary statues at Naumberg and Meissen<sup>115</sup> in Saxony. In fact, we find that German flavour which has already been observed in the effigies of *north-eastern* style. Also, the same may be said of a "Madonna" with attendant angels (these latter much broken away) in York nave (Fig. 216) over the doorway of the north aisle which formerly led into the chapel of the Holy Sepulchre. The date of this sculpture—which, as far as the angels are concerned, is part of the walling—would be c. 1290, and the swaying pose, so popular in German art, is as evident here as at Durham. Again, the figure at Lincoln, illustrated in Chapter VIII. (which we put as about 1290, and mentioned as suggesting German connection), is another example of this style which seems continued at York in the later Madonna of the chapter-house doorway (Fig. 217). And that, too, looks as if it might have come from the same hands that carved the Bedale "Lady" (Fig. 176).

Such a group of characteristic treatment, apparently centreing from the capital city of the great York plain, seems sufficient warrant for speaking of a "York" style. The building of the many great Yorkshire quires about 1300, whose fronts were storied with a multitude of niches at Kirkham, Bridlington, Guiseborough, etc., would have given occasion for a great quantity of statues carved in the stone of York building. But the ruin of all this figure-work has been practically complete, and to carry on our description we have to turn to the smaller decorative works, such as the statuettes of the Percy tomb at Beverley, to show the continuance of the same type of work into the second quarter of the fourteenth century.

This whole monument is worked in the fashionable York stone from Tadcaster, and it is to be seen how the angels on either side (Fig. 218), and the figure of the Christ himself (Fig. 219) receiving the soul of the dead, must have come from the same workshop as the Madonna of the York chapter-house.

These figures of the "York" style, in the belying folds of the drapery, in their hair treatment, as well as in the facial expressions, have likenesses which sometimes seem close to the

<sup>115</sup> See Hasak's "German Sculpture of the Thirteenth Century." There are casts of the Naumberg figures in the Victoria and Albert Museum.



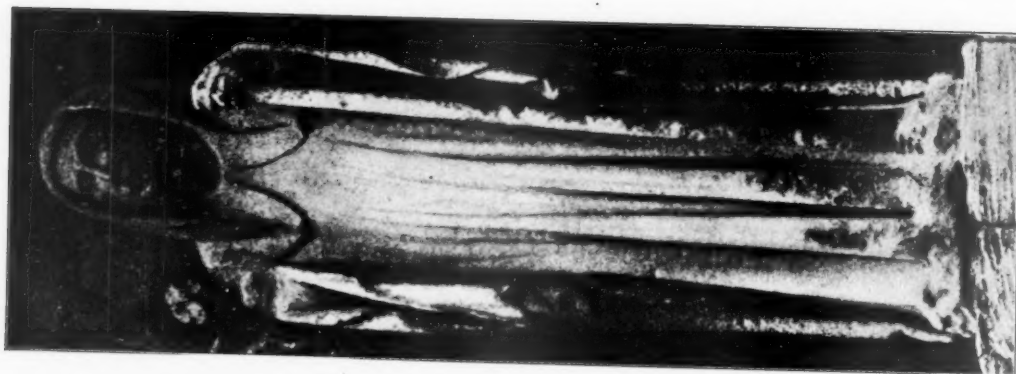
A. G.  
FIG. 219.—BEVERLEY. THE CHRIST OF THE PERCY  
TOMB.



A. G.  
FIG. 221.—HOWDEN. "ST. JOHN"  
ON SCREEN.



A. G.  
FIG. 222.—HOWDEN. "SYNAGOGUE"  
ON SCREEN.



A. G.  
FIG. 224.—PETERBOROUGH. "PRIOR"  
ON GATEWAY.



FIG. 223.—LINCOLN. ON EAST SIDE OF JUDGMENT PORCH.

A. G.

contemporary figures of the Strasburg and Freiburg sculptors.<sup>116</sup> And on this point we may observe that they were the "Lady" figures in the effigies, whose treatment showed parallel resemblances to the emotional German representations, and that "Angels" and "Madonnas" were motives of the image shops used constantly for the subjects of church furniture. One need not wonder at a sympathy of style between the York imagers and those of the continent, since the commerce of the Easterlings was great with the Humber. But the material of the York figures is the magnesian limestone from the Tadcaster quarries, and the actual workers were no doubt the native masons.

In south Yorkshire, however, at Howden, on the reredos screen, where remain nine statues of magnesian limestone, this "York" style appears with less vividness. We have probably here not the original disposition of statues, but a collection of figures of more than one date, brought from various positions external and internal. The stone surfaces have in many instances decayed, the best preserved of the figures being a priest, now placed in the south transept (Fig. 220), whose sloping shoulders and draperies match the nave "Madonna" at York, and the "St. John" (Fig. 221) on the reredos, whose hanging scroll is treated like that of the lady figure at Bedale. Though

these figures have their head-features and hair much in the manner of the Durham angels, the draperies show a finer cutting. Moreover, the rest of the Howden statues, as *e.g.* the "Angel" in the north transept, the "Synagogue" (Fig. 222), and the Bishops in the south transept, seem really nearer the types of the "Ancaster" work, which we shall see at Peterborough, Heckington, etc. The great decay of the stone surfaces at Howden makes, however, a difficulty in appreciating their character.

Turning then to the second branch of Lincoln style, we note on the south side of the "Angel Choir" at Lincoln certain statues somewhat later than those we illustrated in Chapter VI. These are to the east of the "Judgment Porch," and though they have been given new heads and otherwise tampered with, we illustrate them (Fig. 223), since they can be seen to lead directly on to the fine figures on the abbey gatehouse<sup>117</sup> at Peterborough. The character lies in the stiff, upright carriage, high arms, and straight draperies, which are distinct from the billowy movements of York. The "Abbot" and "Prior" (Fig. 224) from the front of the gateway are most characteristic:—on the south side the figures—two "Apostles"—have broader draperies. In close connection with these Peterborough figures is a large body of statue work carved in the Rutland and Ancaster stones, which we find distributed to all the churches within reach of the quarries, and set in the niches of that vigorous church-building which took place in the first half of the fourteenth century. In Lincolnshire and the adjoining counties there are many statues remaining in the niches of the porches and towers, and here and there a figure from some internal position has been dug up. The examples we give may be taken as roughly in order of date, and as showing the course of the art from 1315 to 1350. Fig. 225 is the one statue left out of a dozen which were once on the tower of Heckington church, near Boston. Fig. 226 is a St. Christopher standing along with the torso of a bishop in the tower-space of Terrington St. Clement. Fig. 227 is from the west front of Sleaford church, where, too, are one or two other decayed figures. Fig. 228 is one of twelve statues on the tower of Newark. It is to be noted how the heads have got disproportionately big in these latter works, and especially at Newark. The motives of the Peterborough art are, however, in evidence throughout—the upright attitudes, the severe strong faces, and the arms held high.

<sup>116</sup> See Hasak's "German Sculpture of the Thirteenth Century." A cast of a Freiburg statue that establishes our point is to be seen at the Victoria and Albert Museum.

<sup>117</sup> Building 1303, the fourth year of Abbot Godfrey (1299-1322).



A. G.

FIG. 227.—SLEAFORD. ON WEST FRONT.

## SECTION II.—THE MIDLAND AND SOUTHERN STATUES.

Very close in character to the Ancaster statues is a body of figure-work that is found in the middle counties of England. Figures remain on many of the Oxfordshire spires; most noteworthy among which are those on St. Mary's, at Oxford, where there were lately nine in the niches at the base of the spire, more or less patched and repaired with modern work. Eight of these have now been taken down and set up in the old Congregation House of St. Mary's—one only being left in position on the spire. This, which is the most genuine and best preserved, shows in its big head and uplifted arms the "Ancaster" style, as we saw this at Peterborough and Newark. Of the removed statues<sup>118</sup> the "Virgin" had been given a modern face, but in its pose and style was close to the figure we have illustrated from Sleaford (Fig. 227). We give an illustration (Fig. 229) of the "St. Hugh with his Swan," photographed before its removal from the spire.

Generally, however, a softer type, as of a more gracious art than that of Peterborough, is to be found in the "Midland" statues of sandstone preserved to us with most character in the "Lady" figures, which, like the "Midland" effigies, have long, pleated folds deeply cut and hanging from the breasts to the feet. The one remaining statue

of the "Madonna" on the south side of Lichfield (Fig. 230) can be seen to have been of charming delicacy, though the mutilation of the face and loss of the Child have destroyed its perfection. At Haughmond, near Shrewsbury, are preserved in the ruins of the abbey five figures which must be classed with the Lichfield work, though being carved out of the jambs of an existing doorway, they are stiffer in attitude (Fig. 231).

An immediate connection of style links Lichfield with the Eleanor statues that were placed on the crosses erected by Edward I. at the stages where the body of his queen rested as it was carried to Westminster for burial. Three of these crosses remain—at Geddington, near Kettering; at Hardingstone, near Northampton; and at Waltham, near London. There are left on these now ten "Lady" figures representing Queen Eleanor in varying postures and draperies, but all modelled on the "Madonna" motive. The figures at Northampton and Waltham have the distinction among our mediæval works of sculpture, that we know the exact date of their carving, the names of their sculptors, and the prices paid. The accounts of the Eleanor Trustees, preserved in the Record Office, tell of the expenditure subsequent to her death, and give all details as to the erection of the crosses. The Geddington cross is, however, not mentioned, and it is to be observed that it is of a different stone to the other two monuments, and that its three figures are of distinct style. Their upright attitudes and high-raised arms are characteristically those of the Peterborough school (Fig. 232), and we believe this work to have come from the Rutland or Ancaster quarries.

The Northampton and Waltham figures, however, are described in the accounts as from London. There are four statues at Hardingstone, but the accounts mention five as being carved in 1292 and sent down to the cross at Northampton "et alibi." The broad fluttered draperies (Fig. 233), and the cloak taken across the body (in three of the figures), bring these "Eleanors" very near in style to the Aveline effigy at Westminster, and to the statues at Salisbury, which we shall presently illustrate. Their sculptor was William of Ireland (*de Hiberniâ*), who is mentioned as mason (*cæmentarius*) and imager (*iminator*) indifferently; in fact, the mason-carver, who was the ordinary executant in mediæval stone-building.

The Waltham Eleanors (Fig. 234) have a different and distinct execution, more restrained and elegant attitudes, and can be placed among the finest of our mediæval works. In this case we

<sup>118</sup> Excellent photographs of these figures were given in some of the early issues of the REVIEW.





A. G.  
FIG. 225. — HECKINGTON. SOUTH SIDE OF TOWER.



From a photograph kindly lent by  
S. Gardner, Esq.  
FIG. 226. — TERRINGTON  
ST. CLEMENT.



A. G.  
FIG. 228. — NEWARK. EAST SIDE OF  
TOWER.



Photograph by Taunt & Co., Oxford.  
FIG. 229. — OXFORD. ST. MARY'S  
SPIRE. "ST. HUGH."



A. G.

FIG. 230.—LICHFIELD CATHEDRAL.  
MADONNA ON SOUTH SIDE.



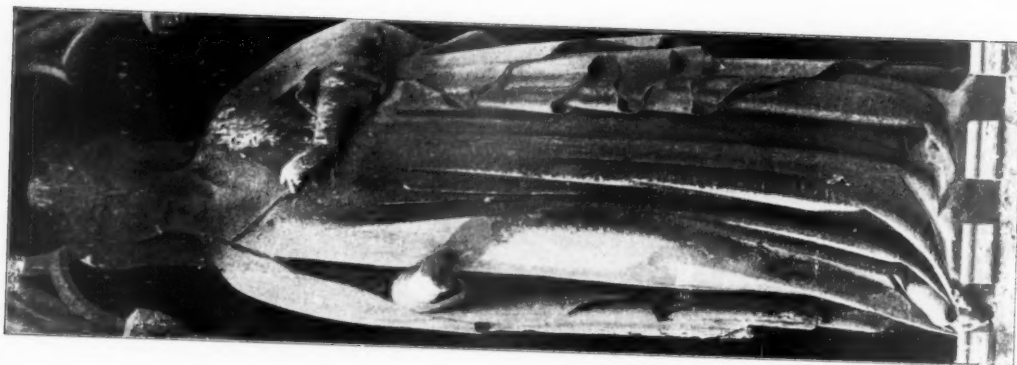
A. G.

FIG. 232.—GEDDINGTON CROSS.



A. G.

FIG. 233.—HARDINGTON CROSS.



A. G.

FIG. 234.—WALTHAM CROSS.



A.G.

FIG. 231.—HAUGHMOND ABBEY.  
CHAPTER DOORWAY.

read that the carver was Alexander of Abingdon, who is mentioned also as having supplied figures of bronze. He may fairly be regarded as having been by trade a goldsmith imager, the maker of church figures. The significance of this appearance of two crafts working side by side at stone figures has been already insisted on.

There is again in these Waltham figures a likeness to Aveline's effigy at Westminster, which we have picked out as possibly one of the earliest (she died 1269) examples of the image technique in drapery and pose. They would seem to stand halfway between Aveline and the Aldworth "Lady" (Fig. 120), the workshop of which was possibly Abingdon. The designation of Alexander as from Abingdon may therefore be significant. We draw attention to the slight bending of the right knee, as in these Northampton and Waltham

figures, making the attitude more natural and easy than the stiff Peterborough manner, or the pronounced sway of the whole figure, which is exaggerated in the German and York examples.<sup>119</sup> Now, this bent knee is very marked at Salisbury in the five or six ancient statues that remain on the west front. The modern heads—given them by a mistaken restoration—war unkindly with the ancient art, and we show our example (Fig. 235) without this disfigurement. The "Bishop" (Fig. 236) that still retains its genuine head-piece has its stone surface much decayed.

While the treatment of drapery in these statues is very distinct from that of the thirteenth century at Wells and Westminster, we cannot suppose that the Salisbury front, which was finished about 1260, would have long to wait for its figure-sculpture. Therefore, as in the case of Aveline's effigy at Westminster, we take it that the statuary art of Salisbury is an early example of the new impulses in sculpture which, having their rise in the workshops of Paris, flooded the Continental image-shops.

As examples of the same impulses we take the three headless statuettes, about four feet high,

which are preserved in the feretory of Winchester Cathedral. The development here of peculiar flat silky folds (Fig. 237) is that found in the south-western effigies (c. 1300)—as, for example, in the Swinfield effigy at Hereford (Fig. 174), in which the conventions of drapery are those of the latest Purbeck "Bishops" at Salisbury and Winchester. The Winchester statues must have been figurines in a *eredos* or screen. No doubt a flourishing trade in images was established in the capital towns of the south of England, and at Winchester the endurance of the early fourteenth-century types is shown in considerable purity in the Madonnas (Figs. 238, 239) of the College gateways, set in architecture which must be dated as late as 1390. Compared with work in other parts of England distinctly of the era after the Black Death, these Winchester statues show a remarkably pure style. They are of quite a different class to the "Madonna" at Thornton Abbey, or the "Annunciation" figures on the south gate at Lincoln—contemporary sculpture which because of its marked decadence we have not included in this chapter.

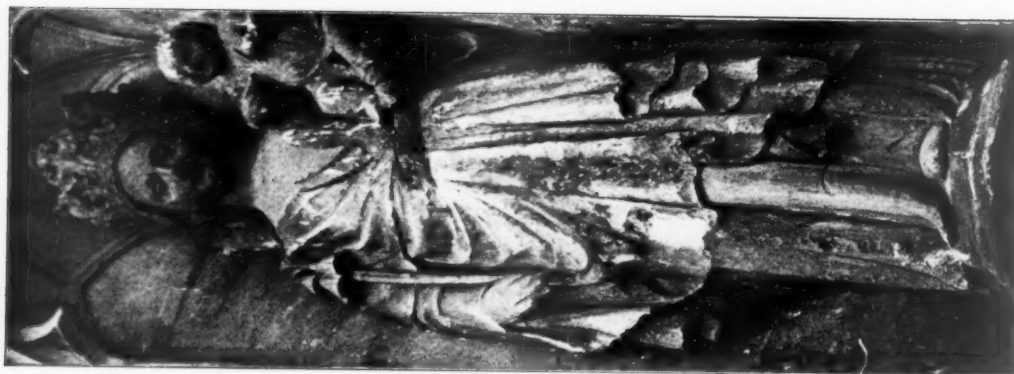
There are other proofs of vigorous style remaining in the fourteenth-century art of the south-west of England. The west front of Exeter Cathedral displays the largest gallery of mediæval figure-sculpture left to us after Wells, and many of its statues are of distinguished value. As Mr. Lethaby has sufficiently demonstrated already in this REVIEW,<sup>120</sup> the great sculpture screen was the finishing work of Bishop Grandisson's building of the nave, and had been begun, it would seem, as early as 1330, though not completed till his death, 1369. These dates give a wide margin for the carving of the statues, and indeed the figures on the front can be seen to have differences of style and value in their treatment. That "intensity of character" which Cockerell has admired in them is to be found chiefly and strikingly in the "Warriors" and "Kings" placed in the lowest row. There are of this kind some fourteen seated figures, with crossed legs and folded arms, filling the niches of the panels between and beyond the buttresses. The vigour (Figs. 240, 241) that distinguishes them from the rest of the statues justifies us in placing them in a group by themselves, and as coming early after the beginning of the front, and directly in connection with the angels that are carved as their corbel-pedestals. Now, the vigorous cross-legged attitude was characteristic of the "Exeter" style of knight effigy (c. 1325), which we have illustrated (Fig. 179), and its romantic characterisation was still

<sup>119</sup> Some of the Peterborough and Ancaster figures bend the right knee, but stiffly.

<sup>120</sup> See pp. 115, 116, of the 1903 volume of THE ARCHITECTURAL REVIEW.



A. G.

FIG. 235.—SALISBURY CATHEDRAL.  
WEST FRONT.

A. G.

FIG. 238.—WINCHESTER COLLEGE.



A. G.

FIG. 239.—WINCHESTER COLLEGE.



A. G.

FIG. 240.—EXETER CATHEDRAL,  
WEST FRONT.





A.G.

FIG. 236.—SALISBURY CATHEDRAL. WEST FRONT.

more in evidence in those "Knights" of the second quarter of the fourteenth century which we have described at Aldworth<sup>121</sup> near Abingdon, at Minster in Kent, and at Ingham and Reepham in Norfolk. Now, the Exeter warrior (Fig. 241) can be seen, like many of the above knights, to be wearing that transitional garment, between the surcoat and jupon, which is called the cyclas, and is considered to mark a date before 1350. Also having this garment is a remarkable knight effigy at Ottery St. Mary, which is considered as that of the brother<sup>122</sup> of Bishop Grandisson, his belt

being ornamented with the roses that appear on the Grandisson ivories. This is not cross-legged, but in other respects—in the attitude, pose of head, and treatment of the drapery—so nearly matches the Exeter carving, that we feel justified in considering both from the same workshop, and as belonging to a date before the Black Death.

The style of the Exeter sculpture appears still more remarkably in the great reredos of Christchurch in Hampshire, where corbel figures of David and Solomon (Fig. 242) are introduced to form bases, in the same way as the angels at Exeter, and, moreover, have so much of the unmistakable character of the Exeter kings that Mr. Lethaby considers them to be from the same hands. The statues have been lost from the Christchurch niches, but it is likely that they would have shown the same types as are found in the Madonnas of Winchester, to which the Christchurch subject allies itself by an identical technique of drapery. It is possible, therefore, that this reredos may be a work after 1350, belonging to the school of Winchester.

Another work with similar rendering, but almost too decayed for recognition, is to be found at Wells, in the nine orders of angels which are set above the Resurrection tier. The raising of the north-west tower of the front would give occasion for the introduction of this row of statues, and so they may possibly be dated c. 1370. We have therefore, for the middle of the fourteenth century and later, evidence of an accomplished and vigorous school of stone sculpture in the south-west of England, one that worked in the softer stone of architectural building (for where

externally used the sculpture has much decayed), distributed its style over a wide area, and continued its activities and excellences when other schools of English figure-work had suffered that decline which was the sequel of the Black Death.

At Exeter, besides these sitting figures, there were groups of the "Annunciation" and "Nativity" in the jambs of the doorways. But the surface of the stone of the Exeter front, unlike the Douling of Wells, is so lost that only in corners can we see the extreme delicacy and fineness of the technique, which we do not think was surpassed in any English mediæval examples.

On the upper tiers of the front the remaining statues are standing figures of a different type, and though some of these show considerable freedom, and some echo the earlier art, they show a decided loss of style. They must, indeed, be dated by the coat of arms which forms the pedestal of the figure of our Lord in the central subject, and is that of Richard II.

EDWARD S. PRIOR.  
ARTHUR GARDNER.

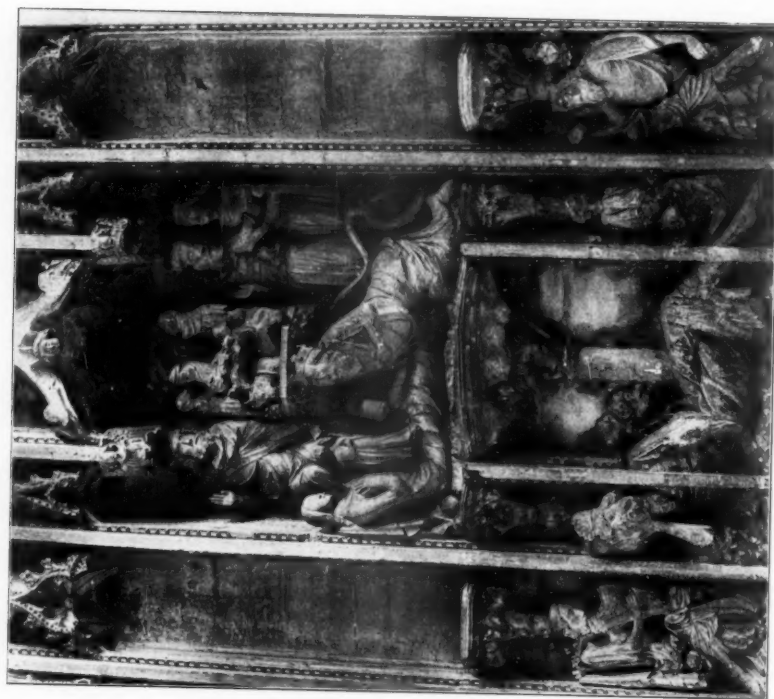


A.G.

FIG. 237.—WINCHESTER CATHEDRAL. IN THE FERETORY.

<sup>121</sup> Another warrior at Exeter is remarkably like one of the Aldworth effigies.

<sup>122</sup> He founded the college at Ottery in 1335, but did not die till 1360.



A. G.

FIG. 242.—CHRISTCHURCH (HANTS). REREDOS.



A. G.

FIG. 241.—EXETER CATHEDRAL. WEST FRONT.